

**STAR TREK MOVIE SPECIAL!**

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# MONSTERS®

FAMOUS MONSTERS No. 162



**THE BLACK HOLE**  
A CLOSER LOOK AT THIS  
SENSATIONAL FILM! PAGE 24





SPEAKING OF  
**MONSTERS**

# SLIME ON



# HIS HANDS

**22** YEARS!

**FAMOUS MONSTERS** is 22 years old!

The Editor wishes he could say the same but, alas, just look what your Fangmail has done to him: turned him into the Alien Horror above. Most of you are too young to remember the famous melody of yesteryear, "With slime on my hands, you in my harms and nothing but hate in view" but it used to be the theme song of that rival of Fang Sinatra, Rock E. Horrorwitz. But all that is neither here nor there: what IS here is **THE BLACK HOLE** . . . the **STAR TREK** movie . . . the fantabulous **BARBARA STEELE** . . . Ray Harryhausen's famous Rhedosaurus from **20 THOUSAND FATHOMS** . . . a feature on **FOG** . . . and Anniversary Surprises! We're indebted to that talented pair of Monster Makers, Jim Lawrence & BTWright, of Jeans n' Things Costumes, Asheville, NC, for their incredible Gigeresque alien seen above . . . and to those of you who've been with us for 22 years . . . and those of you who'll be grokking our sci-fi & supernatural creatures for the next 22.

*FORREST  
ACERUSA*



# THIS ISSUE DEDICATED TO MIKE BARNUM



MIKE wrote: "Over the summer I compiled a list of birthdates of actors & actresses who have appeared in horror, science fiction & fantasy films. I sent it to you in June or July but never saw any of them appear in recent issues and thought maybe it was lost in the mail or something so I typed those names & dates up again to send you. I hope they are helpful because I am a big fan of FM, which is THE best magazine on horror films ever with great photos too and a very funny editor." Flattery will get you nowhere, Mike—except in the pages of FM. And how nowhere can you get? —FJA/VFE (Very Funny Ed.)

## RANKLED BY RUNKEL

When I read the letter from Tim Runkel in the Nov. issue I was appalled. To go as far as calling Lugosi TRASH!!! He has put more into his role as Dracula than any other actor in another. So dedicated was he to it that he carried it with him to his grave. Lugosi was & truly is, the best actor ever to grace the screen.

HARRY SETZLER  
Bamberg, SC

## KEEP ON TRUCKIN'

I'm an over-the-road truck driver. Recently I was laid over in Tulsa. Picked up FM #155 and enjoyed it very much. I took quite a ribbing from my fellow truck drivers for reading that "kids' comic-book". But one by one they all started reading my copy (it was sitting on the seat in my rig). They wouldn't own up to it but I think I've made some new fans for FM. One of them even bought a copy of his own before we left Tulsa.

SPUD SPALDING  
Penns Park, PA

## WANTED! More Readers Like



SANO JOHNSON

## MEAL FOR FILMONSTER FANS

Your magazine gives a monstrous serving of influence. Who knows how many artists, writers, animators, directors, makeup men, actors, etc. will develop their skills and make it big because of the inspiration they got while reading FM? Your magazine praises the horror film, the science fiction film & the fantasy film. We go to these films to be removed from the everyday hassles & problems we're faced with in the "real" world. Your magazine is a great source of entertainment, entertainment that probably keeps many of your teenage readers (like myself) occupied and out of trouble.

ERIC FROESCH  
Wellston, OH

## VIVE MONSTERS!

I have been reading FM since I have been aware of that class of beings known as monsters and it is the magazine that has over the years helped to expand my appreciation of the history & traditions of the various types of fantasy films & the great literature that has so often been of service to it.

All over the world people may be heard to say such things as fantasy films & all things even remotely concerned with them are perverse, foster unreal thinking & unreal outlooks, on life or cause grave psychological disorders which simply means mind rot. The people who give voice to such thoughts, though they may have the best intentions, seem to be unaware of two very important considerations:

1) The beings depicted by men such as Bela Lugosi, Lon Chaney Jr. & all of the other greats were believed in heart & soul by the people who lived in the great eras of the past. Vampire, werewolf & ghoul are to be found in written records dating from Classical & Medieval times.

2) These & many other beings have been consecrated & made familiar first thru the works of many great authors of world literature.

So the fantasy filmmakers have simply re-bottled various old wines.

The point is this, the ideas, concepts & phenomena found in the films with which your magazine deals are derived in many cases at least from our cultural & artistic heritage.

It is good to see that in spite of the critics, fantastic subject matter in film & literary production is still alive & well today. Whether it is Dracula we consider, the Orcs from Tolkien or science fiction concepts such as Godzilla or Bruce the Great White Shark, all of us who love & cherish the demons, monsters & mutants which throng the productions of the fantasy industry should be able to stand up and be counted without reservation, fear of ridicule or, above all, age (I myself am 25).

In closing, I'll simply say that since monsters are universal and since the readership of FM is also universal, then let our common war cry be heard: REVIVE ALL MONSTERS!

STEPHEN IWANA  
Huntsville, Ont. CANADA

## FROM ANGEL TO DEMON

Recently I saw a theatrical production of "Count Dracula" in Sullivan, Ill. A radio interview on a local station with the actor who portrayed Count Dracula had my expectations rather high. I'm happy to say I sure wasn't disappointed. The owner of the deep voice I'd heard on the radio, and the man I later met as Dracula, was JOHN PHILLIP LAW, who you may remember as Sinbad the Sailor in THE GOLDEN VOYAGE OF SINBAD and Pygar the blind angel in BARBARELLA. Paul Barnes was Heinrich Van Helsing and radio audiences will remember him as the title role in CAPTAIN MIDNIGHT radio program. The play was the most enjoyable thing I've experienced since STAR WARS. The actors were just fantastic on stage & off. They all signed programs and chatted with the audience for some time after the performance and never left until all the fans were satisfied. This was my first experience with a live play with professional actors but I'm sure it won't be my last.

CLYDE HALL  
Kell, IL

## WANTED! More Readers Like



EMILIO ALVAREZ  
(SPAIN)

## TIMELY

I'd like to tell you how much I enjoyed your article on the fantastic movie TIME AFTER TIME (#159). After reading the article I decided to go have a look for myself... especially after seeing that David Warner would be starring as "Jack The Ripper". I liked the movie so much that I went back to see it 4 more times and took all my family & friends along with me!

CYNODY COLLINS  
Salem, WV

OUR COVER:  
"THE BLACK HOLE"  
JUST WHEN THINGS  
WERE LOOKING THEIR  
DARKEST, HOLLYWOOD  
CAME UP WITH THIS  
SHRILLING NEW SPACE  
SPECTACLE. REplete  
WITH ROOTS THAT RO-  
ROAD THEIR BOYS  
THRU THE MILEY HAY  
TO LEARN THE SECRET  
OF ECHO INFINITY...



# FAMOUS MONSTERS

Incorporating MONSTER WORLD<sup>®</sup>

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# STAR TREK

## THE MOTION PICTURE

**R**AY BRADBURY was beaming as your editor approached him in the lobby of the Academy of Motion Picture Arts & Sciences theater after the First Night Showing of *STAR TREK*. "Wasn't it marvelous?" he enthused. "All it needs to be perfect is to speed up the action by cutting about 12 minutes out. A few seconds here, a few minutes there, and with judicious editing it will be really great."

Unfortunately, for those who find the picture a little on the slow side, we'll never know what improvement in pacing such an editing job by Bradbury might have meant.

To judge by the enthusiastic comments of the majority of first-look trekkies & trekkers seen on TV emerging from the famous Chinese Theater on Hollywood Blvd., most of them would have screamed bloody murder if one sacred second had been removed.

### the champ

Los Angeles' ace film critic Charles Champlin reported, "The Trekkies sounded pleased to the point

of delirium with what they saw. They cheered the first glimpse of the 8 familiar faces (with lesser cheers, out of courtesy, for the 2 new faces).

"Leonard Nimoy as Mr. Spock has been given an entrance unequalled for showmanship since Carol Channing sashayed down those stairs in 'Hello, Dolly!' and it drew a great roar.

"The pleasure of a comedy is the contagion of the laughter and, Trekkie or not, the pleasure of 'Star Trek: The Motion Picture' is the contagion of delight of old friends reunited, which is to say, of William Shatner as Capt. Kirk, Nimoy, DeForest Kelley as Dr. 'Bones' McCoy, James Doohan as Scotty, et al, once again in the presence of their admirers."

### star drag

A local Los Angeles fan (who shall be nameless to protect his hide, Dr. Jekyll) dared say on TV that he thought the first hour *dragged*.

A famous female fantasy fan (no, naturally not Bjo, "The Girl Who Saved Star Trek") confessed that *she*



Studio makeup crew fits masks on actors playing aliens.

fell asleep during part of the picture, a criticism worse than death.

This is not to say, of course, that these are universal reactions: as we go to press, a few days after the saturation openings around the country, it is still far too early to tell how the film will be received.

STAR TREK fans are one thing.

Sci-fi fans another.

The general public a third voice to be heard from.

### of devotees & votes

STAR WARS  
SPACE ODYSSEY  
SILENT RUNNING  
CLOSE ENCOUNTERS  
SUPERMAN  
ALIEN

If you were asked to judge STAR TREK in comparison with the foregoing films, how would you rate it?

Where would you place it in that list of 6?

First place?

Midway?

Last?

As a matter of fact, would you like to vote?

Have a little Contest?

No prizes, but just the fun of finding out how your opinion matches up with others.

OK, let's work it this way:

Address a postcard (don't send any letters) to:

Kert Pohl

145 E. 32 St.

New York City, NY 10016

Watch the upcoming issues of *Famous Mon-*



Tense moment for Ilia (Persis Khambatta) aboard the Enterprise.



Capt. Kirk, now elevated to Admiral, commander of the star-raving ship Enterprise.



Leonard Nimoy makes dramatic entrance as Mr. Spock, the logical semi-human Vulcan.



Dr. McCoy DeForest Kelley who as Madrigal Orpicer mends sad & sick sinquid de v



'Sold to Beautiful' is proven by Hindu Star Percs Kumbatia the enigmatic

sters for the results.

All you have to put on the postcard is STAR TREK 1 or STAR TREK 3 or STAR TREK 7, whatever place you feel it deserves.

And — it might prove educational — on your vote add ST if you're a big STAR TREK fan, MF if you're mainly a monster fan, and it will be interesting to see if there's much difference in the reactions between trek-kie/trekkers & filmmonster buffs.

## ?????

*Nomad*

*The Changeling*

*The Immunity Syndrome*

Do any of the foregoing titles mean anything to you?

They're episodes of the 79-episode TV series, of course.

But what I mean is, did any parts of STAR TREK — The Motion Picture strike you as similar to anything in any of those episodes?

Because these 3 titles have been mentioned to me by trekkers who have just seen the movie.

"The movie is like 2 segments of *Star Trek* put together," said one. And named "The Changeling" & "The Immunity Syndrome" as the components.

Another began talking about the little robot in "Nomad" that was programmed to eliminate everything that was imperfect — and decided that Human Beings were imperfect and hence up for eradication. Like the "carbon units" in the Motion Picture.

ALIEN has been cited as similar to IT: THE TERROR FROM BEYOND SPACE, uncomfortably like A.E. van Vogt's famous classic "Discord in Scarlet", which is incorporated in his novel *The Voyage of the Space Beagle*.

Is there nothing new under the sun?

The Sea of Terra?

The suns of Drakulon?

## major achievement

Mike Minor signed on as a reader of FM many long moons ago when he was a teenager. In the meantime he has risen to a position of considerable respect in the Motion Picture Industry as an artisan of repute in the genre of alien landscapes, futuristic cityscapes, narrow space escapes, interplanetary & interstellar explosions, etc.

FM has been fortunate in acquiring an exclusive interview with him on the subject of elusive information about STAR TREK — The Motion Picture.

## fm asks mm

FM: At what point were you called in on the film?

MM: I was wrapping up in '76 — July — at Disney Studios after a year & a half and at that point I was asked for by Jim Danforth, he was going to do a picture called TIME GATE and I served 4 miserable weeks as Art Director on it — not that Jim made them miserable but it didn't help that he wasn't present because he was doing rewrites & rewrites. When the 4 weeks were up I had a call from TV production over at Paramount. I was asked if I would care to come in and be interviewed, they had a sci-fi picture coming up. They didn't say what it was. It turned out to be STAR TREK! And I was astounded because I'd tried to get on it a year before, before it fell apart.

They had planned to make it in England and they had even made some models. For the new Enterprise



Observers are almost dwarfed by the magnificence of the Voyager 6 set.





Spock, the android Ilia, Dr. McCoy & Tucker stand silently by in awe as Adm. Kirk stars into the heart of the mystery known as V'Ger.



A famous Vulcan, his familiar ears hidden by uncharacteristic long hair, kneels before a triumvirate of his superiors. Logical guess: Mr. Spock!

In a crucial operation aboard the Enterprise, the emotionless Mr. Spock programs a Command Console for a function important for ship's survival.

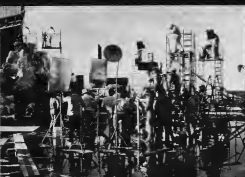




Matte painter demonstrates his art.



Making up miniature replicas of Enterprise crewmen.



Rare outdoor behind-the-scenes shot.

the body was no longer a cylinder, in this design it was a Delta wing, a triangle, similar to the Empire ships in STAR WARS. It had the familiar dorsal connected to the saucer, which was no longer the familiar shape with the rounds & the indentations but was a flattened pancake rounded top & bottom, smooth & sleek. The thrusters were the same place they are now, it really looked like the front end of a 747. So it was a departure in that way, they had new designs for the Klingon ships which looked like ballpoint pens. They really did look like a pen set, mounted on its desk base. They also had Ralph McQuarrie do a series of sketches.

At that time it was to be a syndicated television show for the 4th network at Paramount. STAR TREK was to be the flagship kickoff but it fell thru. When I went on the lot they were already framing the bridge & corridors, which were similar to the old show, which was likened later on by Robert Wise to Holiday Inn hallways. Half a torus had been built, that is a donut compound curved bridge, all in fiberglass tri-segments to pull away for TV shooting, 3-wall sets, not 4-wall. A new engine room had been designed to break thru the floor and use the pit on Stage 9 and get a 3-storey affair with a central column with 3 clusters at 3 different floor levels. There'd be generators, engines, on the central column, which supposedly rode somewhere thru the dorsal from the impulse engines overhead in a straight line down thru the elevator shaft into the cylindrical fuselage. But — there was no Spock, he would not do another TV series. Roddenberry's solution was to have a new, younger Vulcan named Xon. They had even hired an actor to play the part — he's now in the feature, playing the commander of the Star Base that is blasted out of the sky in the opening sequence.

## wise decision

The director of the TV show disappeared, they went thru a lot of rewrites, and then we suddenly learned along about January or February of '78 that we were going to get Robert Wise. And he came on the show and we started a flurry of redesigning the feature. Originally there were about 185 effects.

FM: Nimoy accepted when it became a feature?

MM: Right. I conceptualized the drydock, I was not responsible for the final design of it but the look of it, a 3-sided cage with a roofed 2-sided open structure which I cooked up with the help of Joe Jennings, the art director. When you start on something like that it's hard to get into a groove and get all the wheels rolling and get cooking on all 4 burners, you know really start cranking out good stuff. New pages were coming in hourly and they gave up about day 75 — I think there were about 120 shooting days. All the actors contributed — it's fine to have a character like Nimoy come in and say 'Spock would say this, or wouldn't say that, he wouldn't think this'. Nimoy's input was just as valuable as anyone's because they really had some holes in it a mile wide. We knew that in the Art Dept. because we couldn't figure out where on Earth they were going. What is this script trying to tell us to do? And they had the big finale which, not to make comparisons, but, to mention CLOSE ENCOUNTERS with its rather special ending, there's a very special ending for STAR TREK. I haven't seen it yet, I myself don't know whether it works. On paper —

## cloud 9?

FM: Is this the thing where there's something in the



The glorious NEW starship Enterprise.

clouds, that 3 people are going to become combined, they're going to vaporize or something and become part of the life force?

MM: Well, there's a metamorphosis that takes place not unlike *2001* but supposedly carries it a bit further and a bit more graphically in detail.

FM: We understand if Kubrick had actually gone as the book did, *2001* would have been far different.

MM: Harold Michelson was called in by Robert Wise. Michelson had been working on the science fiction film *THE RAVAGERS*. He came on the production in early April. August was our starting date. We actually need 8 months, twice the time to get going. We had to convert TV sets into 4-wall movie sets. The cameraman was Richard Kline, who shot the fantasy film *CAMELOT*. We were faced with a tremendous rush of time and trying to do as many details as possible. More than \$1½ million was probably used for the wiring of the bridge alone and that was cannibalized for the Klingon ships.

FM: What can you tell us about the fascinating medical scanning sequence?

MM: When Ilia — the false Ilia, the bald lady — is laid out on the medical scanning table; which is an instrument which reads the whole biorhythmic impulses, the whole system in a person; there's a process screen beyond her which shows her image dissolves into her interior workings. Since she's a cybernetic device it shows what seems to be beat-wave scanning & electronic impulses. A schematic of her internal parts.

#### Editor's Note

We have more of Brian Forbes' Interview with Mike Minor; please let us know in your Fangmail letters if you would like to read further insights & anecdotes about the *STAR TREK* movie.



Scotty (James Doohan) strikes a "Streky" pose.

# bizarre, bewitching, baroque

# BARBIE:

# DOLL OF STEELE

by randy palmer

**S**HE IS THE only actress in films whose eyelids can snarl." If you want to know what that cryptic quote really means, just take a look at:

**TERROR-CREATURES FROM THE GRAVE.**

**THE SHE BEAST.**

**BLACK SUNDAY**, that ghoulish gem from 1960.

Or any of a number of other Gothic chillers that starred the raven-haired beauty, that sultry Satanic siren—*Barbara Steele*!

Barbara Steele is one of filmdom's most alluring—and elusive—horror heroines.

Paradoxically, she can capture your heart & freeze it while portraying the most vile vampiress, the most ghastly ghost, the most wicked witch.

Has any other female fiend been able to match this accomplishment?

Cinematically speaking, Barbara Steele is to men what Christopher Lee is to women: Desirable—but deadly!

## birth of a legend

Born in Italy on 29 December, 1938, lovely Barbara has beautiful green eyes that accentuate her long, jet-black hair & slim figure.

Her first "stah" at acting came

when she was just 7 years old in a stageplay of *Snow White & the 7 Dwarves*. She ate the only available apple at rehearsal! It was for visual purposes only but Barbara ate it anyway: skin, core, seeds & all! Later, in her first professional play, she did it again! It was a Robert Morley comedy and on opening night she spilled a whole tray of steaming hot tea on stage! Barbara rationalized, "Since it was a comedy, it wasn't too bad!" Other plays followed, including Oscar Wilde's *Salome*, in which she played the title role. She was also in *Bell, Book & Candle*, a witchcraft whimsical play later made into a motion picture starring Jack Lemmon. Kim Novak & Elsa ("The Bride") Lancaster hut without Barbara.

## her first film

Barbara made her movie debut in *BACHELOR OF HEARTS*, a film directed in 1958 by Wolf Rilla. Following that, she was cast in a British remake of Alfred Hitchcock's suspense classic *THE 39 STEPS* (1959) and *SAPPHIRE* (*OPERATION SCOTLAND YARD*), an unusual film concerning Scotland Yard's quest for the killer of a black girl who had been masquerading as a white woman. Barbara also

climbed *UPSTAIRS & DOWNSTAIRS* (1959) and demanded *YOUR MONEY OR YOUR WIFE* (1960). Soon after she completed those 2 pictures she flew to Hollywood where she lived for 2 years—without making a single picture! In frustration she returned home to Italy because, she felt, "that's where the work was."

The work was there, alright. She was cast immediately in a dual-role in the classic Gothic thriller *LA MASCHERA DEL DEMONIO* (original Italian title translating as *THE MASK OF THE DEMON*). Known in Britain as *REVENGE OF THE VAMPIRES*. American audiences saw it as *BLACK SUNDAY*!

## super sunday

Besides bringing to Barbara an international & immortal fame (at least among the fantasy film circles), *BLACK SUNDAY* also marked the directorial debut of Mario Bava, a talented Italian cameraman who did the photography for *CALITI*, *THE IMMORTAL MONSTER* and several other films. (From here Bava went on to direct a number of features including the well-known *BLACK SABBATH*, which starred Boris Karloff in his



"When they asked me to play a swinger, I didn't know it was on an Edgar Allan Poe Pendulum!" Says Barbara. "What am I doing here in the Pits?" Making THE PIT & THE PENDULUM extra-memorable because of your performance in it, that's what!

only role as a vampire!)

To stir up excitement for the national release of **BLACK SUNDAY**, American-International, asked theaters to pass out "protective incantations" to patrons who attended showings of the film. (Shades of William Castle!)

Based on the short story *The Vii* by the Russian author Nikolai Gogol, **BLACK SUNDAY** begins in 17th-century Moldavia. Princess Asa (*Barbara Steele*) of the House of Vaida is a vampire. She & her unearthly lover Javutich (*Arturo Dominici*), are sentenced to die on Black Sunday, the one day in each century when Satan walks the earth. The Grand Inquisitor is Asa's own brother and the vampire curses him & his descendants before the spiked mask of Satan is nailed to her face.

Two centuries later, in 1830, Dr. Choma & his young assistant Gorobec (*John Richardson*) are on their way to a medical congress. As they travel thru a nightmarish forest, the 2 men persuade their coach driver to stop long enough to allow a search of an interesting but supposedly haunted chapel.



Michael Reeves directed *Barbara in THE SHE-BEAST*, then directed *THE SORCERERS* (with Karloff, above) and *THE CONQUEROR WORM* with Vincent Price (also known as *WITCHFINDER GENERAL*) before his untimely death.

## a witch is reborn

Inside the rat-infested place Dr. Choma finds the sealed coffin of the long-dead witch Asa. While examining the engraving on the coffin, a large black bat attacks Choma and, in the ensuing battle, the glass window of the witch's casket is shattered. Killing the bat, Choma returns to the coffin and sees the mask of Satan nailed to the corpse's face. He reaches in to remove it but cuts his hand on the broken glass. A drop of blood runs down into the eye socket. . .

...and a suggestion of life appears in the worm-eaten skull!

A storm begins to break and Gorobec & the coachman plead with Choma to leave. Outside they meet a beautiful girl whose face bears a striking resemblance to that of the infamous witch Asa. She announces herself as Princess Katia (again *Barbara Steele*) of the House of Vaida, granddaughter of the witch. Gorobec & Dr. Chomas explain their presence, then set off for the nearby village; but Gorobec cannot forget Katia's haunting beauty.

Asa, now freed from death by the revitalizing blood of Choma, plans to wreak her revenge as she commands her lover-in-hell, Javutich, to rise from his grave and come to her side.

## another slave for barbara

The old Prince, Katia's father, suddenly falls ill and a strange man calls on Dr. Choma to give the Prince treatment. But instead of leading the doctor to his patient, this "strange man"—in reality, the living-dead Javutich—takes Chomas to the witch. There, locked in her death-embrace, the doctor becomes her slave and is ordered to help carry out her revenge on the House of Vaida by killing Katia's father.

Life at the castle becomes terrifying. Katia's hrother & the servant are both horribly murdered. Dogs howl, doors mysteriously open & close, curtains are raised by unseen hands.

Beyond a secret passageway in the old castle, lovely Katia comes face-to-face with Asa, who grabs her wrist and literally soaks up her youthful beauty. The witch now appears young while Katia is trapped in an ancient crumbling shell.

Gorobec summons the village priest. Together they must find a way to end Asa's reign of terror. But Gorobec does not know that Katia & Asa have changed bodies. . .



See Barbara's remarks about "ketchup operas" in the body of this article. Looks like Something Bloody Awful This Way Comes in this scene from **CASTLE OF BLOOD**.



Barbara was green in this scene from **CURSE OF THE CRIMSON CULT**. See why she hasn't seen it in her interview in this feature.

Commenting on the film recently, Barbara said, "It was a very attractive feature, very well made."

### **pit-ty poo never saw barbara**

Following **BLACK SUNDAY**, Barbara made her next major screen appearance in AIP's **PIT & THE PENDULUM**, second in the company's Poe-based pix directed by veteran horror director Roger Corman.

**THE PIT & THE PENDULUM**, while possibly the best in the series, was not truly Poe. The tale was "adapted" and underwent a massive metamorphosis by popular sci-fi/fantasy author Richard Matheson, who has done any number of other horror film screenplays including **THE INCREDIBLE SHRINKING MAN**, **THE LEG-END OF HELL HOUSE** & telefilm

**DUEL**, plus many scripts for the old *Twilight Zone* & *Star Trek* TV series.

The story: Francis Bernard (*John Kerr*) journeys to Castle Medina in Spain to find that his sister Elizabeth (*Barbara Steele*) has died. Nicolas Medina (*Vincent Price*), her husband assures Francis that she had died of natural causes but the family physician, Dr. Leon, tells him that Elizabeth was frightened to death. Leon is also concerned that Nicholas may have inherited his father's penchant for collecting (& putting into operation) various torture devices—implying that perhaps Nicholas had tortured Elizabeth to death. Nicholas evidently is on the brink of insanity.

### **premature burial**

Soon Nicholas sees a vision (ghost?) of Elizabeth. He demands that her coffin be exhumed and his

mind totally collapses to find that Elizabeth had been *buried alive*!

But the raven-haired beauty soon appears in the flesh—very much alive and conniving with Dr. Leon in a plot to drive Nicholas completely insane in order to inherit his fortune. Their plan backfires when Nicholas, now on another "psychic plane" and believing he is his father, puts his pendulum into action, thus instituting a night of unutterable horror.

**THE PIT & THE PENDULUM** made enough money to insure the picture a proper place in film history and one would think that after 2 very big hits—both released within a year of each other—Ms. Steele would go on to become a major star.

### **italian spooketti pix**

No such luck. Probably the reason Barbara did not rise to superstardom was her decision to return



Barb looks like she's about to spill some hemoglobin in **CASTLE OF BLOOD**.

to her native Italy. Consequently most of her subsequent pictures were Italian-made & English-dubbed and English-speaking audiences are too busy watching & raving about their own domestic products to pay much attention to imported films. Regrettably, many of Barbara's pictures went directly from Italy into a death-like trance on American TV.

In 1962 Barbara appeared in 3 Italian pictures. *L'ORRIBILE SEGRETO DE DR. HITCHCOCK* (*THE HORRIBLE DR. HITCHCOCK*) is a typically atmospheric Gothic tale about a doctor who attempts to restore beauty to his aged & disfigured wife, Margaretha, thru unorthodox blood transfusions. The lovely lass who is to unwittingly supply the plasma is, of course, Barbara Steele. *LO SPETTRO DE DR. HITCHCOCK* (appearing in the USA in 1965 as *THE GHOST*) was a semi-sequel to the previous *Hitchcock* film wherein Barbara, top-billed, assumed the role of Margaretha, the (now-crippled) doctor's wife. With her secret lover Dr. Livingston, Margaretha murders her husband in order to inherit his fortune. But Livingston double-crosses her and Margaretha ends up a raving madwoman by the film's

end.

Barbara's 3rd film that year was Federico Fellini's *EIGHT AND ONE-HALF*. Unfortunately, most of her footage in the critically-applauded film ended up on the cutting-room floor, reducing Barbara's role to a cameo.

### twice the steele

In 1963 she doubled her output of the previous year for a total of 6 films. However, the only one of six which can be called a "horror film" is *LA DANZA MACABRA*, known in the USA as *CASTLE OF BLOOD*, or with the alternate television title of *CASTLE OF TERROR* (not to be confused with the Christopher Lee film of the same name). If that *doesn't* confuse you, perhaps this will: *CASTLE OF BLOOD/TERROR* has also been seen under 4 other titles in America—*TERROR*, *THE LONG NIGHT OF TERROR*, *TOMBS OF HORROR* & *COFFIN OF TERROR*! Commenting on the making of the film, Barbara said, "That picture was shot in 10 days but I had to work nearly 18 hours a day!"

### ghost of barbara

Barbara was seen in 1964 in *THE*

*LONG HAIR OF DEATH*, a tale of torture & witchcraft in which she appeared as an avenging ghost. *TERROR-CREATURES FROM THE GRAVE* (made in 1965 but not released in America until 1967) cast our heavenly heroine as Cleo Hauff, a young woman who lives with her stepdaughter Corinne in a small village in Central Europe. It is the turn of the century. Cleo's husband Dr. Hauff has been dead for a year but when a young lawyer, Mr. Kovaks, investigates the scene, Hauff's coffin is found to be empty. Further investigations reveal that Cleo was responsible for her husband's untimely death. But Dr. Hauff had previously studied the satanic secrets of Black Magic and, before dying, invoked the "Terror-Creatures" to rise from their graves to avenge his death. Ultimately Cleo & her cohorts are liquidated by the supernatural forces that pervade the village and the "Terror-Creatures" finally rest in pieces.

### scene stealer

Another 1865 release, *NIGHTMARE CASTLE* (originally titled *LOVERS FROM BEYOND THE TOMB*), has been seen in Britain as *THE FACELESS MONSTER* and is also known as *THE NIGHT OF THE DOOMED*. This film featured bizarre Barbara in her first dual-role since *BLACK SUNDAY*. A brilliant but demented scientist, Stephen Arrowsmith, conducts secret experiments in the hope of being able to regenerate human blood by way of electric currents. His wife Muriel (*Barbara Steele*) has a lover and Stephen one day discovers them together and kills them both. Stephen's female technical assistant Solange is injected with Muriel's blood and the experiment turns Solange into a ravishing beauty. Soon Stephen discovers that Muriel's will disinherits him in favor of her sister Jenny (also played by *Barbara Steele*), a former mental patient. Stephen rashly persuades Jenny to marry him and then attempts to drive her insane.

Jenny's former physician Dr. Joyce interferes and Stephen attempts to murder him but fails. Dr. Joyce, by a series of coincidences, unwittingly brings Muriel & her lover David back to life and the 2 vengeful ghosts return to the Arrowsmith estate to settle the score...

### satangal steele

In the little-seen 1965 film, *UN ANGELO PER SATANA* (trans-



lating as AN ANGEL FOR SATAN), a 200-year-old statue is rescued from the bottom of a lake during the 19th century. A young sculptor, Robert Morigi, is engaged by the wealthy Count Salvoni to restore it to its former brilliance. Unusually, the statue resembles Harriett De Montehruno (Barbara Steele), who has just arrived on vacation. Soon it is discovered that Harriett possesses the uncanny ability to change into the "Angel of Death" at night, in which phantom form she causes all manner of malevolent things to befall the local community.

SISTER OF SATAN (1965) is known in Britain as REVENGE OF THE BLOOD BEAST and in America as THE SHE-BEAST. As "Veronica", Barbara Steele becomes possessed by the spirit of Vardella, an accused witch who is executed at the same time Veronica is killed in an automobile accident in Transylvania. THE SHE-BEAST was directed by the late Michael Reeves, a young & innovative filmmaker who had a sadistic but

refreshingly unique approach to horror filmfare. His tragic death at an early age (28, I believe) left us with only 2 other macabre movies crafted by his hands: THE SORCERERS, starring Boris Karloff, and THE CONQUEROR WORM (WITCHFINDER GENERAL), starring Vincent Price, both of which are excellent forays into the frightmares of the cinefantastique.

### 3 stars for Steele

During the next 2 years Barbara was cast in I SOLDI and YOUNG TORLESS (which featured some brutal torture sequences). Then, in 1968, she appeared opposite 3 other horror film veterans-Boris Karloff, Christopher Lee & Michael Gough—in the Tigon production THE CRIMSON CULT (CURSE OF THE CRIMSON ALTAR), based on a short story by HP Lovecraft. The picture mixed various elements of mysticism, Black Magic, quasi-dimensional gateways, witchcraft & murder with varying degrees of success. Barbara, supernaturally enough,



It's more fright than she can take in one night for poor Barbara in NIGHTMARE CASTLE (Allied Artists 1966).



"No matter how thin you slice it, it's still below knee," says Vincent Price to his victim in THE PIT & THE PENDULUM... in which Poe pie Barbara was also a Victim of Vincent.



Rob Bottin's remarkable makeup for victim of *PIRANHA*, director Joe Dante's "sleeper" that kept audiences wide awake—as did Barbara Steele in the picture.

played "Lavinia the witch".

### tomb much for barbara

It was because of this very thing—her typecasting not only as a general "horror star" but more specifically as a "tomb-dweller" or witch—that Barbara Steele announced her semi-retirement from films in 1968 after completion of *THE CRIMSON CULT*. She had met James Poe(!), a scriptwriter, with whom she fell in love and married at this same time, and she took the opportunity to seclude herself at home and devote most of her time to a favorite hobby: painting.

Finally, in 1974, after an absence of 6 years from the silver screen, Barbara returned to professional acting with a guest appearance in *CAGED HEAT*, a Roger Corman production. Her role in that feature caught the attention of a creative Canadian film director whose slick-n-sick horror output so far consists of the grotesquely entertaining *THEY CAME FROM WITHIN* and *RABID*.

Barbara made a guest appearance

as "Betts" in 1974 production of *THE PARASITE MURDERS* (released 2 years later in the USA as *THEY CAME FROM WITHIN* and seen in Britain that same year as *SHIVERS*). *THEY CAME FROM WITHIN* has its roots in George Romero's 1968 cult classic *NIGHT OF THE LIVING DEAD*. An entire hotel-full of people in *THEY CAME FROM WITHIN* become zombie-like crazies who revel in decadence & slaughter. The cause: a shiny, slimy "parasite"—an elongated hlob-like creature that takes over a person's physical & mental organs and "rearranges" them to suit its own needs. No longer entirely human, the "infected" shamble about the hotel, infecting as many others as possible. Betts included. By the picture's end all the hotel-dwellers are infected and move outward & onward to the rest of the surrounding community. . .

### pretty piranha

Barbara's most recent excursion into terror (following a brief hit in

the film *PRETTY BABY*) has been in Roger Corman's *PIRANHA*, a *JAWS* spinoff that depicts the reign of terror that a school of flesh-eating piranha fish create as they terrorize the oceanside populace of America. Kevin McCarthy (star of the original [1956] *INVASION OF THE BODY SNATCHERS*) is the military scientist who creates the new, mutated (read: more vicious) species of piranha and Dick Miller (you may remember him as the star of Corman's 1959 horror-comedy *A BUCKET OF BLOOD*) also makes a guest appearance in the film.

Interviewed by David DelValle, Ms. Steele commented upon her memorable role in *THE PIT & THE PENDULUM*, saying that she did all her scenes in only 2 days. Asked if it hurt when Vincent Price choked her, she replied: "I was immobilized by fear & awe of him!"

To the question "What was it like working with Boris Karloff?" she replied, "He was the warmest, gentlest person you could imagine—an ideal grandfather."

She observed: "I've noted that, playing vixens, I always get a lot of attention lying on tombstones covered with ketchup."

But she's not fond of green. "I avoid all pictures of myself where I am painted green."

Her impression of Christopher Lee? "Grand . . . awesome in person . . . with a grandiose physical presence. But actually shy behind the facade."

"BLACK SUNDAY had a short shooting schedule—just 7 or 8 weeks."

Future hope: "To remake *DRACULA'S DAUGHTER* with myself in Gloria Holden's role as Countess Dracula and my good friend Martine Beswick as my victim."

Parting message: "Horror films will rise again!"

\* \* \* \* \*

Other than her film work, Barbara has had roles in several television productions. She was seen in ABC-TV's early-1960s series *Adventures in Paradise* and she was also featured in episodes of *Rod Serling's Night Gallery*, *Alfred Hitchcock Presents*, *I Spy*, *Secret Agent*, *Once Upon a Tractor*, *Honeymoon with a Stranger* and in 2 British telefilms, *Dial 999* & *Danger Man*.

If you haven't yet seen a Barbara Steele film, next time one plays on your local television station, don't pass it by. This exotic horror heroine is a stellar attraction in the annals of eerie actresses.

# HAPPY BIRTHDAYS

...and moony more!

**F**AMOUS MONSTERS & Our Famous Readers join in wishing the Famous Personalities on this page **HAPPY BIRTHDAYS**. Where an asterisk (\*) appears after the individual's name, your editor is in a position to forward (free) a Birthday Card for you to that Actor or Actress. Address cards to be forwarded in this manner, for example: **GEORGE PAL c/o Nate L. Daye, 2495 Glendower Ave., Hollywood, CA 90027.**



**GEORGE PAL\***  
Feb. 1  
*War of the Worlds*



**PAMELA FRANKLIN**  
Feb. 3  
*Legend of Hell House*



**JOHN CARRADINE**  
Feb. 5  
*Living Legend*



**BUSTER CRABBE\***  
Feb. 7  
*Flash Rogers!*



**HAZEL COURT\***  
Feb. 10  
*The Raven*



**LESLIE NIELSEN**  
Feb. 11  
*Forbidden Planet*



**OLIVER REED**  
Feb. 13  
*Curse of the Werewolf*



**CAROL LYNLEY**  
Feb. 13  
*The Shuttered Room*



**GALE SONDERGAARD**  
Feb. 15  
*The Spider Lady*



**JACK PALANCE**  
Feb. 18  
*Dr. Jekyll & Mr. Hyde*



**BRAMWELL FLETCHER\***  
Feb. 20  
*The Mummy*



**JON HALL**  
Feb. 26  
*Ramar of the Jungle*



**ARTHUR FRANZ\***  
Feb. 29  
*Monster on the Campus*



**SAM JAFTE**  
Mar. 8  
*Lost Horizons*



**FERDIE MAYNE**  
Mar. 11  
*Fearless Vampire Killers*



**BRIGITTE HELM**  
Mar. 17  
*Metropolis Revisited*



**KENT SMITH**  
Mar. 19  
*The Cat People*



**LOUIS HAYWARD**  
Mar. 19  
*Son of Dr. Jekyll*



**KENNETH TOBEY**  
Mar. 21  
*The Thing*



**MARTIN KOSLECK**  
Mar. 24  
*The Flesh Eaters*

# Beauty AND THE BEAST Revisited

by richard meyers

**A** beautiful woman, her raven-colored hair blowing in the gentle sea wind. Her dark eyes staring from a chocolate skinned face. Her full, rich, ruby lips stretched in a quiet smile. Her strong, sleek limbs stretched across the golden sand of a deserted island's beach.

A magnificent creature, his worn, wrinkled face mirroring his many years in the wild. His long strong arms pulling him from tree to tree. His strong muscular body completely covered with long dark blond hair. His mighty maned face betraying little sign of humanity, the only clue to his heritage being his cold, bright blue eyes.

Could this be love?

A bold new monster movie, *Tanya's Island*, asks this question, and many, many others. Can a gorgeous Canadian woman find happiness in the hairy arms of a rampaging beast called "Blue?" Will her boyfriend take kindly to the intrusion? Whatever will the neighbors say?

*Tanya's Island* answers them all with an artistic approach and an intelligent mounting rarely seen in a monster movie.

"It's not a monster movie!" proclaims Mick Garriss, one of the screenplay's co-writers. "It tells of a fantasy beast. It is Tanya's fantasy where she and her boyfriend, Lobo, are on a deserted island where Blue lives. Soon it becomes a battle between Lobo and Blue with Tanya as the prize. It's a modernization of *Beauty and the Beast* set on a locale like the *Lord of the Flies*. Basically the whole point of the film is the

transfer of identities between Lobo and Blue. As the beast becomes more human, the human becomes more beastial."

While-sounding like the stuff that keeps "art houses" alive—those theaters that only seem to show esoteric foreign films—everyone concerned with *Tanya's Island* assures us that the movie is what great nightmares are made of. Although rated "R," and set to be released by New World Pictures, the filmmakers have included material sure to set the monster-lover's heart aflutter.

First, Alfred Sole, the director of the horror classic *Alice, Sweet Alice* (also known as *Communion*) is the director. The award-winning Canadian movie maker chose *Tanya's Island* as his new project over scripts about zombies and ghosts. Mick declares that director Sole took the project seriously and poured his artistic heart into it.

"Alfred doesn't write alone, so he enlisted me to help on the script," says Garriss. "After we did a draft it was rewritten by Alfred and Rosemary Ritvo, who was his *Alice, Sweet Alice* writing partner. After that, it was changed even more by producer Pierre Brousseau."

Brousseau was the Canadian brain who conceived the project, working up the first story outline and securing the participation of starring actress D.D. Winters.

"He got financing to do the film," discloses Garriss, "based on a forty page synopsis which was very sexual in nature and some absolutely incredible photos of



The Island of Dr. Moreau? The Island of Lost Souls? Gilligan's Island? No, it's Tanya, as played by D.D. Winters, and furry friend Blue, as played by Don McLeod. Together, these two create fantasy fireworks destined to be remembered for years to come. Fun in the jungle was never like this!

D.D. Winters."

Once Ms. Winters had secured the money needed, Brousseau and Sole sought insurance that the beast would be as spectacular in his way as Winters was in hers. The man they first hired to make the monster work was Rick Baker.

Baker, now considered Hollywood's premiere special makeup man—perpetrator of *King Kong*, *The Incredible Melting Man*, many of the *Star Wars* aliens, among many others—agreed to create the ultimate ape for *Tanya's Island*.

"At that point," says Baker's long time assistant Roh Bottin, "Rick's work on *The Incredible Shrinking Woman* has been postponed, so he took the job. What he originally conceived as a humanized gorilla soon became a nice blond-haired, blue-eyed beast. A simian Irish setter. He had done a couple of sketches and a clay model when the *Shrinking Woman* production office called him back. That's when I came in."

Bottin, veteran of great work on New World Picture's *Piranha*, *Rock N' Roll High School* and Avco-Embassy's *The Fog* (see the feature article elsewhere in this issue), saved the day by realizing Baker's design after several weeks of intensive conference and study.

"There was three weeks of sleepless nights to build it," Bottin contends, "then once on location no sleep for another week."

The locations included some cool, relatively easy

work in Toronto, then a few gruelling, cruel weeks of incredible heat on Puerto Rican locales. But, although Sole, Bottin and Winters slaved to realize their vision, the man who did the most suffering was inside the beast suit; namely actor/mime Don McLeod.

McLeod, an acting veteran of such genre efforts as *The Galactic Connection*, was hired for *Tanya's Island* after displaying some of his incredible mime talents. Having been a solo artist for ten years, studying with such teachers as Marcel Marceau, McLeod found his work in Puerto Rico challenging, intriguing, involving... and deadly.

"As an actor with a decade's experience," Don says, "it was still the hardest thing I've ever done. It was 100 degree heat with 100% humidity. You could grab the moisture out of the air and throw it on the ground!"

In spite of the trying conditions, McLeod did all his own stunts, including having rocks, logs as well as an elaborate bamboo cage hurled upon him. All went well until it came time for Loho to get serious in his aggression toward Blue.

"I was shot in the arm with an arrow," reveals the actor. "They didn't believe Roh (Bottin) when he said they could shoot a tipless arrow along a monofilament wire, even though that technique had been used in countless swashbucklers. Instead they actually strapped a cookie tin to my chest and stuck a halsa

Richard Sanders also stars as Tanya's very jealous beau. It is he who gets truly monstrous, however.





Is this what they mean by "jungle boogey?" We think not and place an even bet poor Tanya doesn't think so either. It's a rather awkward meeting for the two, but compared to the pitched battle that follows, this interlude is all but calm.

wood 'target' to my arm with tape. After hitting the target four times in rehearsal they missed on camera and hit the edge of the wood. It was a momentary, minor pain."

The major pain was awaiting McLeod later in the shooting. It wasn't bad enough that cockroaches infested the head at one point, several slithering up Don's nose. No, it wasn't even enough that the suit would often flush out McLeod's sweat until liquid filled the rubber arms up to his shoulders. No one seemed to realize what the actor was going through until the production almost had a real death on their hands.

"We were shooting a segment inside these caves with very little air moving around," explains McLeod. "Suddenly I just keeled over and literally turned blue. They ripped the suit off me and pulled me out with a harness. I was never unconscious but I was totally paralyzed and thought I was dying. I wound up in the hospital being pumped up with heart stimulants."

"Don played Blue breathlessly," jokes Roh Bottin. Thankfully the crew began to consider McLeod's needs, keeping his suit time down to a half-an-hour

each scene and bring air-conditioners, industrial fans and salt pills to the set. Soon "I Survived Tanya's Island" t-shirts began to appear around the production and McLeod started having fun again.

This fun included driving from location to location in the suit and asking for directions with Blue's head on, then going out for an evening of disco as Blue the heast.

Finally after all the weather woe and special effects fun, *Tanya's Island* was completed and delivered to New World Pictures. Although it only cost one and a half million dollars—a paltry pittance compared to the likes of *The Black Hole's* almost \$20,000,000 budget and *Star Trek's* \$42,000,000 price tag—Alfred Solé's film displays an artistry and style unlike most inexpensive drive-in fodder.

"It really looks terrific," announces Mick Garris. "Everybody on the crew really took pains to do it right. Most of the people who worked on *The Brood* (see FM #161) worked on *Tanya's Island*. Mark Erwin was the cinematographer on both and the things he did were incredible! We all took it seriously in the hope that audiences would. I really think the movie is unique and will find a special audience."

# deep inside THE BLAC



## EDITOR'S NOTE: CONFESS!

IF you read the writeup on **THE BLACK HOLE** last issue, you were completely baffled by the opening which read:

"Black coal dipped in the darkest tar, wrapped in a grizzly bear's eclipse — that approximated the **BLACKNESS** of a black hole."

Of course that doesn't make any sense at all and apologies are extended to those of you who treated it like a *Mystery Photo* scrambled sentence and tried to make heads or tails of it.

The errant proofreader has been sentenced to 5 years in the *Black Hole of Calcutta* with nothing to read by but black light.

The description of a black hole should have read:

Black coal dipped in the darkest tar, wrapped in a grizzly bear's ebony hide, hidden by the stygian shadows of a lunar eclipse...

## things looking black

Roy Disney asked his brother Walt to come to his office on an urgent matter. It was 1940 and custo-

At the Command Console an Army of Robot Drones carry out the orders programmed by Commander Reinhardt.



# KHOLAR

mary in those days for Roy to visit Walt at the studio when the news was good. So when Walt entered his brother's office he knew the news was going to be bad.

Roy explained that all the profits made from their first feature-length cartoon, SNOW WHITE & THE 7 DWARFS, had been eaten by the making of PINOCCHIO, BAMBI and FANTASIA. Roy thought Walt would really be concerned, maybe shocked, when he told him that they were in debt \$4½ million. Walt just laughed. "I was just thinking back," he managed to say thru his laughter. "Do you remember when we couldn't borrow \$1000? And now we owe \$4½ million! I think that's quite an improvement!"

## disney is dizzying

THE BLACK HOLE, released at Xmas, is the biggest investment the Disney organization has ever made in a single film ... \$17.5 million!

But gambling has never been anything new to the company, especially to Walt Disney. He bet that



Max Reinhardt (Maximilian Schell), a man whose Mad Ambitions lead to a Chaotic climax.



"Ride 'em, space boy!"

sound movies were going to be more than a fad back in 1928 when he put everything he had into a cartoon called STEAMBOAT WILLIE which made it the first sound cartoon. His FLOWERS & TREES was the first Technicolor cartoon. Disney was forever putting his money & energy into new ways of improving his product, even when he was told by everyone, including his friends, that what he was trying to do was a waste of time.

### from snow white to coal black

SNOW WHITE was the first feature-length cartoon. Walt felt that something extra should be added so the multi-plane process was invented — paintings on several different levels of glass. He experimented with the process in a Silly Symphony titled THE OLD MILL and won an Academy Award. And in the early 50s, when most studios feared television, Walt Disney saw the new entertainment medium as a good way to promote his own theatrical releases. On 8 December 1954 the Disneyland TV show presented OPERATION UNDERSEA, which, under the guise of a docu-



Inside the stellar craft, future wonders widen our eyes.



The Robot Chieftain, Max, doing his duty--running the starship Cyngus.

mentary, was nothing more than an extended trailer for 20,000 THOUSAND LEAGUES UNDER THE SEA.

### experiment in black

Now, feeling that Walt Disney Productions has been limiting the appeal of their motion pictures to children, the company has produced a major science fiction adventure aimed more at the STAR WARS/CLOSE ENCOUNTERS crowd. Unlike previous Disney films, the title of the film, *THE BLACK HOLE*, is more prominent than the words "A Walt Disney Production", and it is rated PG. (A recent re-release of the 1950 *TREASURE ISLAND* had been given a PG rating until some of the violence was edited out.

Walt Disney's son-in-law, Ron Miller, producer of *THE BLACK*



"On the beam" takes on a different, disastrous meaning when sentry robots find themselves blasted by laser guns.



One of Reinhardt's Robot Slaves places a request for more 3-in-1 oil.



Has this unfortunate astronaut discovered the Horrible Secret of the all-too-human robo-crew?



Durant, Booth, Kate & Vincent inside the awesome semi-circular Observatory of the Cyngus.

HOLE, explains what the company hopes to accomplish: "... We've tried to make THE BLACK HOLE—I hate to use the word 'sophisticated', because it's not—but we've tried to make our picture just that much more appealing to all ages."

It seems that, like Walt, Ron Miller isn't afraid to experiment...

The screenplay is by Jeh Rosebrook and Gerry Day, with Rosebrook credited with the original story. Actually, since its conception, the script has gone thru 6 re-writes. At one time the producer of ISLAND AT THE TOP OF THE WORLD was developing the project which, at that time, had been conceived by Boh Barbash & Richard Landau. Unfortunately Hihler passed away and the project was shelved. The release of STAR WARS brought new urgency back to THE BLACK HOLE and it was assigned to director John Hough who had already worked for Disney on the fantasy feature ESCAPE TO WITCH MOUNTAIN. Before that he directed the supernatural thriller THE LENGEND OF HELL HOUSE, based on the novel by Richard (THE SHRINKING MAN) Matheson, which, incidentally, was James H. Nicholson's last feature. (Nicholson was the founder of American-International Pictures, the company responsible for many sci-fi & horror pictures including I WAS A TEENAGE WEREWOLF, BURN, WITCH, BURN, and the Roger Corman/Edgar Allan Poe series, most of them starring Vincent Price.) Hough also directed the vampire shocker, TWINS OF EVIL.

One thing after another delayed the production of THE BLACK HOLE and eventually Hough was forced to leave the project for other commitments.

### he sent back "black"!

In late November 1977 the script was sent to Gary Nelson who had just completed the whacky comedy fantasy, FREAKY FRIDAY. He read the script and sent it back saying he wasn't interested. Eventually he was persuaded to take the job but only after he was shown the miniatures & some production illustrations. "It was the concept," explained Nelson, "the look of the film, plus the uniqueness of all the hardware we're using that convinced me to do it."

Movie critic Charles Champlin says that THE BLACK HOLE "... is billed as a showcase for the studio's special effects wizards led by artist Peter Ellenshaw."



The Destiny of this Gigantic Ship of the Void: to learn the Hole Truth.

## in league with black holes

When Walt Disney made 20,000 LEAGUES UNDER THE SEA he decided that a more important line-up of stars was needed. So he hired Kirk Douglas, James Mason, Paul Lukas & Peter Lorre for the principals. Likewise, with THE BLACK HOLE, an impressive cast has been assembled. Maximilian Schell is Reinhardt, Robert Forster is Capt. Holland, Joseph Bottoms is First Officer Pizer and Yvette Mimieux is Dr. McCrae. Ernest Borgnine is also in the cast.

Briefly (for posterity) the story concerns the crew of the Palomino, traveling thru deep space for 5 years, in search of some evidence of alien life. With their mission almost at an end, they discover the starship Cygnus, thought lost. But the ship's commander, Hans Reinhardt, has no desire to be rescued. For he has designed the Cygnus, operated by dozens of robots, expressly for the purpose of entering a giant collapsar, the largest black hole ever encountered.

END



Officer Pizer encounters a sentry robot that seems to be stronger than humanoidly possible.

# HORRORS HID AMIDST THE EDGE

by roscoe pound





Tom Atkins (left) seems to be singing a rather hasty religious aria to ward off the unwanted attentions of one of THE FOG's many deadly denizens. Will his musical ploy work? See John Carpenter's horror effort to find out.

**H**ave you ever wondered what would happen if...?"

Those eight words were used millions of times throughout history to create incredible tales of delightful fancy, sweeping sagas of epic adventures, terrific tomes of exciting science fiction, and heart-rending stories of unrequited love.

They have also been used to frame chilling chapters of mind-boggling, stomach clenching, teeth chattering, body-quaking terror!

"What would happen if...?"

For Mary Shelley, it was what would happen if a scientist could create life from the dead? Her answer was *Frankenstein*.

For Bram Stoker, it was what would happen if the living dead roamed the Earth as a vampire? His answer was *Dracula*.

For John Carpenter, it was what would happen if the rolling clouds of mist hid something demonic, terrible, ghostly? And what if those ghostly demons used the fog as a home, a sanctuary, a vehicle to spread their creeping horror?

His answer was *The Fog*.

In February, 1980, Avco-Embassey, the distributor of such other monstrous fare as *Phantasm*, will unleash *The Fog* across the nation, allowing it to seep into your neighborhood theaters. And John Carpenter hopes that the cloying, clinging stuff will drive each

and every one of you up the wall with fear. The young writer/director has a history of such hopes, having thrilled and scared audiences with his films for years.

First he wondered what would happen if a bunch of latter day hippies ran a spaceship. The answer that time was *Dark Star*, a science-fiction satire Carpenter made at the University of Southern California with Dan O'Bannon. O'Bannon went on to write the screenplay for *Alien*.

Carpenter went on to wonder what would happen if a madman started stalking a fashion model from the awesome interior of a high rise apartment building. The answer then was the television movie *Someone Is Watching Me*, produced by Richard Kohritz and starring Lauren Hutton. Kohritz followed that up by producing the TV adaptation of *Salem's Lot*.

Carpenter followed that up by wondering what would happen if a supremely powerful killer, rumored to be the source of evil itself, took over a suburban house full of teenage babysitters on the scariest night of the year. His answer was the groundbreaking horror film *Halloween*, one of 1978's most successful thrillers.

*Halloween* was ground breaking in that it was extremely inexpensive to make but looked professional and that it was distributed by a minor production company, yet managed to top the list of autumn movie moneymakers. Mr. Carpenter proved that even



Here's a girl singing an entirely different tune. And wouldn't you if there was a corpse in your closet? Those ghosts in *THE FOG* sure get around. Let's hope they don't get around to you!

a cheap film could be made and distributed well.

The director and screenwriter also became one of the new talents to watch out for on the genre scene. Producers began to rally around him with their own bloody concepts, hoping that Carpenter would grace their projects with his cinematic style.

But John Carpenter had *The Fog* on his mind. It all started for him at Stonehenge in England. Incredibly enough the young man visited the mythical sight of the prehistoric rocks at a time when nature was playing its atmospheric tricks. A heavy cloud of fog clung to the Earth all around the site.

Suddenly Carpenter thought how frightening it would be if something should step out of the fog at that very moment.

Something unearthly.

Something dangerous.

Something unstoppable.

Something deadly.

Carpenter transformed his fear into a screenplay. Instead of Stonehenge the location was switched to a New England-like coastal town, with fog creeping in across the harbor constantly. And instead of filling the fog with knife wielding, brainlessly murderous maniacs, Carpenter has brought back all the classic concepts of a good, old fashioned ghost story.

Naturally he's updated the surroundings a bit, but the film's framework is still that of a frightening tale told around a campfire.

Oscar winning actor John Houseman serves as the story-teller, playing a cursty old sailor who narrates the horrid tale of modern hauntings. Another award

winning actor, Hal Holbrook, stars as a tortured priest upon which the otherworldly visitation is heaped upon.

It seems as if Holbrook's ancestors were responsible for the shipwreck of an old sailing schooner. The drowning fisherman then cursed the family's descendants, vowing to return to the town for bloody vengeance.

Decades later, the poor priest and all the local inhabitants must fight a force as eerie as the fog, but as tangible as a tattered, fetid corpse. Leading the battle is Adrienne Barbeau, playing the town's radio station, owner. As a symbol of the modern world, it is up to her to defeat the intangible foe.

The lovely Ms. Barbeau had been featured in John Carpenter's *Someone Is Watching Me* telefilm, just before she and the director got married. Naturally the newly wedded Carpenter was more than happy to write a strong leading role for his wife in *The Fog*.

Even though he's directing his spouse, Carpenter has promised not to softpeddle the terror he's famous for. Although he admits there won't be as much gratuitous blood as there was in *Halloween*, he maintains the tension of *The Fog* will be all the greater. And his wife's participation certainly won't keep him from dotting the screen with a murder or two.

Or three.

Or four.

Or more.

Once the new year rolls around, get the 1980 decade off to a screaming start. Go see *The Fog*.

END



# MYSTERY PHOTO

## WHAT'S HE LOOKING AT?

#121 Is he Face to Face with THE DEVIL? Is this SHERLOCK HOLMES examining the Clues on a Mysterious New Case?

The mystery in this case has only just begun! The real horror is still to come. It only goes to show that digging up a little history can be a dangerous game if the archaeologists aren't called in time. What we need to know is the name of the movie this scene is from. Based on the clues given, can you unscramble the title below and come up with the name of this exceptional British thriller?

THE LION FAMILY OVERATE SIR



## ANSWER MYSTERY PHOTO No.120

CRY OF THE BANSHEE was the fright film lasttime. Among those who correctly identified #119, THE PHANTOM OF THE PARADISE, were CHRIS CONWAY, TOM DIETH, MARK EHRLICH, RALPH COLA, ROBBIN ST. JAMES, MATT HORTON, JAMES DOUCETTE, CYNTHIA THOMPSON, RAY JESSEL, LARRY SAVADOVE, JAMES & JEAN BABCOCK, TODD WAINKEN, BILL BLANKEN, MIKE NAUD, TYRONE CLINTON, KURT KETTINGER, JERRY RAMSDALL, CHAS ERICKSON, LORI CHASE, BRUCE MITTELMAN, HOWARD DEVORE, LLOYD BIGGLE JR., DEAN McLAUGHLIN, DAN USELTON, ADAM CHESTER, DAMIEN TAMS, FRED DEVINEZ, ELMER HAINES, AL REDICAVAGE, ROBBIN WHITE, GEORGE HEISER, TONY IBARRA, MIKE MASTANDREA, JEFF PUBAL, EMIDIO DIGIANCINTO, JOE DIGIANCINTO, PAUL SANTIAGATA, STEVE BALOSKO, JIM WORTHLEY, TOM McNAMARA, STEVE MELE, EDDIE BATH, CHAS ANGLIN, BONY FINNEY, ERIC GARCIA, RICK BECKER, STEVE WAD, DOUG & SCOTT PAAUW, MARK CARLEY, MARC SIMMONS, ALAN RUBINOCK, PHIL PANUS, JIM WALTERS & VINCE BONAVOGLIA.

# SATURN 3

## MEANS NEVER HAVING TO SAY YOU'RE SORRY

by richard meyers

**T**here have been all sorts of love triangles. The most common is between two men and a woman.

Then there's two women and one man.

Then a man, a woman, and a horse (in the case of westerns.)

There has even been one between a man, a woman, and a beast, as *Tanya's Island* illustrates (see article elsewhere in this issue).

But between a man, a woman... and a robot?

*Saturn 3*, Associated Film Distributings' multi-million dollar science-fiction effort promises to splash across the screen the most incredible love story since *I Married A Monster From Outer Space*. It also promises to pump more blood out of the affection than ever before. It also promises to incorporate special effects rarely before seen. All these promises make *Saturn 3* sound positively schizophrenic!

Director Stanley Donen's opinions on the film bare out its confusing purpose. "It's science fiction but not a comic strip," he pontificates. "Not to denigrate comic strips, one of my favorite movies is *STAR WARS*. But our picture is a terrifying experience for the audience and therefore a funny one."

In one breath the veteran of moviemaking, having directed such musicals as *On the Town* and *Pajama Game*, has reduced *Star Wars* to a comic strip and confused the *Saturn 3* issue even further. What is the movie about — love, blood, or science fiction?

Or all three?

"It's probably closer to the real Frankenstein story than a Hitchcock thriller," Donen continues. "I can't really think of a Hitchcock movie that is too much like this. It's meant to frighten you in an unusual way and gives you a sense of relief at the way that it comes out."

Frankenstein?

Hitchcock?

Frighten?

Relief?

But what is the movie about?

For the answer, we traveled to AFD, Lord Lew Grade's film company. Lord Lew's television company, ITC Entertainment, was responsible for such great efforts as *The Muppet Show* and *The Prisoner*. AFD is now handling the British entrepreneur's cinematic interests such as *Firepower* and *Killer Fish*. *Saturn 3* is their first try at monstrous science fiction, and, as they describe it, the accent is more on monstrous than sci-fi.

"The movie is set in the distant future and against the background of the distant planet of the title," says a company representative. "It features two research chemists — Alex, as played by Farrah Fawcett, and Adam, played by Kirk Douglas... Their space age love story develops into a horror story when a robot helper, dispatched by space shuttle from the Saturn Survey Team, arrives in charge of a psychotic killer, Captain James, played by Harvey Keitel. He has murdered the real shuttle pilot and taken his place."

"The two scientists are left to do lonely battle for survival as the planet goes into a 22-day eclipse, plunging Saturn 3 into darkness and effectively cutting them off from communication with the rest of the Universe."

"*Saturn 3*," Donen sums up, "is both sensual and sensual, full of chills, fright, and horror."

The producer-director may very well be right about his estimation... in more ways than one.

When initially conceived, *Saturn 3* was an intelligent love story set in space. John Barry, the Oscar-winning Production Designer of such science fiction classics as *A Clockwork Orange*, *Star Wars*, and *Superman* had worked up the idea and expanded it into his own screenplay. Stanley Donen first heard Barry's idea on the set of *Lucky Lady*, a film Donen directed and Barry designed four years ago. Reportedly the director encouraged Barry to continue working on the concept.

Then, according to AFD sources, "Donen presented the idea to Sir Lew Grade during the production of *Movie, Movie* [another Donen-directed project]. Enthusiased by the whole project, Grade found himself sitting next to Farrah Fawcett on the flight home. By the

For the two lovers on the third moon of Saturn the whole world seems to be cracking up, not just this mirror, Kirk Douglas stars as Adam, who is forced to protect his Eve from a homicidal killer!



time the plane touched down, Farrah had been signed and *Saturn 3* was a going concern. With Grade's casting of a female super star, John Barry's 'low budget science-fiction horror movie' took on a new dimension and a larger budget.

But what AFD sources failed to mention was that John Barry, himself, had been pegged as the movie's director. Throughout casting, throughout choosing a terrific crew of British artisans, throughout the entire pre-production phase, John Barry led the way.

Terrence Clegg, Barry's assistant on *A Clockwork Orange*, was Production Manager.

Stuart Craig, Barry's assistant on *Superman*, was named Production Designer.

Colin Chilvers, the Special Effects supervisor on *Superman*, was hired in the same capacity for *Saturn 3*.

The rest of the group was filled with knowledgeable English craftsmen, all aware of Barry's reputation and full of only respect for the quiet, talented professional. Work got underway on actual filming in late January 1979.

By February 6th, John Barry was ousted from his



Kirk Douglas and Harvey Keitel are getting all choked up over Farrah Fawcett and her night clothes. It's all part of *SATURN 3*.



In order to get a grip on his situation, Adam as played by Kirk Douglas, uses Hydraulic forceps on his human foe.

position as director.

A few weeks later, producer Stanley Donen had taken over the position.

A few months later John Barry was dead, struck down by meningitis on the set of *The Empire Strikes Back*. He was 43 years old.

Afterwards information was leaked out of London to the effect that Barry left the *Saturn 3* "involuntarily." According to Barry himself, Donen proved extremely argumentative and counter-productive during Barry's tenure as director.

No one can say how Barry's leaving his own production effected his morale and health. Many admitted he was despondent until the "Design Consultant" position on *Star Wars 2* was offered. But how *Saturn 3* would have turned out under his tutelage we will never find out. All that is left is Donen's "Frankenstein."

But the story is not over. *Famous Monsters* Consulting Editor Richard Meyers was pleased to know John Barry personally and interviewed him shortly before actual filming on *Saturn 3* began. *Famous Monsters* is proud to present this last interview with Mr. Barry, uncut and unaltered, next issue.

END



Let's give the two lovers a hand! Harvey Keitel, playing the madman Captain James, gives Farrah Fawcett and Kirk Douglas just that during the climax of *SATURN 3*. Aiding and abetting the killer in his persecution quest is a giant, headless robot, intent on showing Farrah the joys of mechanical love. Altogether, it makes for the strangest sci-fi film ever!

# SALEM'S LOT

by paul t. gagne



**Author Stephen King  
talks about his novels and the  
films which have been made from them: CARRIE,  
SALEM'S LOT, and Stanley Kubrick's upcoming THE SHINING.**

**P.G.:** How did CARRIE develop from your initial story idea into the finished novel?

**S.K.:** Originally it was going to be a story. It was going to be a short story, and I'd been publishing a lot with the men's magazines back then. I had gotten an idea about a girl who is just at the very bottom, the pits, of the high school pecking order, with just nowhere to go and everybody just turning on her. Then I wanted her to turn and get her own revenge on them through some kind of a wild psychic talent. I'd read an article a long time ago in LIFE magazine about a case of telekinesis that involved a young girl, and the hypothesis said that a lot of this stuff comes from young people.

So I sat down and began it, and what I really saw as I started to write this was that it was impossible for it to be a short story because there was too much material. In order for you to really be delighted when CARRIE turns and destroys everything you have to see her really put upon. So that was really the genesis and the development.

**P.G.:** How do you feel about Brian De Palma's film of CARRIE?

**S.K.:** I think it was very good. First of all, I put this in the context of all the really good fantasy novels I've seen turned into really cruddy pictures, because people don't care. A lot of people in Hollywood, all they see is the buck. That's where their eye is, and they're perfectly willing

to take a fine fantasy novel, something by Fritz Leiber or H.P. Lovecraft, and turn it into a piece of drive-in tripe that's gonna play for two weeks and then it's gonna be gone. And they don't care because they only laid out about four hundred thousand dollars on the picture anyway, and they made back the negative cost and another million, and everybody goes home happy. It's enough to make you cry, if you really like fantasy, to watch this kind of stuff go on. They only had a small budget with CARRIE, but the people who were involved had kind of made an agreement that it wasn't gonna be a cheap drive-in picture. Everybody put out really hard, and I think they made a

really good picture out of it. It's not in the league of something like APOCALYPSE NOW or THE DEER HUNTER or any other picture you want to name that walked away with all the awards, but it was a very decent picture.

P.G.: Were you involved at all in the production of CARRIE?

S.K.: Not except in the most basic way. There were a number of offers for the film rights on CARRIE, and the fact that it didn't do too well in hardcover didn't seem to make any difference. It was there, it was filmable; it had a lot of things that I feel movie makers must look for. One of these is a story line that's going to interest your basic movie-going audience, let's say fifteen to thirty-two, or whatever. And of the offers that were presented before us, I was the one who suggested that we go with Paul Monash, who produced the film, because I'd seen his other work and I thought that he was the sort of guy who would make a decent picture. And he did! Beyond that, I wasn't involved. I wasn't invited. I kept my nose out of it, because one of the things movie-makers buy when they purchase a hook for film is the right to a little autonomy!

P.G.: What inspired your second novel, 'SALEM'S LOT'?

S.K.: I was teaching DRACULA at that time. I was teaching school, and there was a course called "Fantasy and Science Fiction", and DRACULA was one of the hooks. We got sitting around and rapping at the dinner table about what would have happened if Dracula came back today, in modern dress. And my first reaction was that he'd go to New York and get run over by a taxi cab! But it wouldn't go away. And when I was bored or just sitting around, I kept coming back to that question, "What would happen if Dracula came back today?" And I put him in different settings—I put him in the West, I put him in the city, and I finally put him in my own native New England. It was kind of like, you know, the three lights, the three bars, jackpot. It wouldn't go away, and the more I thought about it, the better it began to seem to me. And finally I had to sit down and write it. A lot of things came into play. The Dracula thing was the basis, but I started thinking about the old E.C. comics, you know, the vampire stories, and I thought maybe I'd work this in. And I started to think about Thornton Wilder's play, OUR TOWN. And PEYTON

PLACE, too. Both of which tried to get below the surface of the sort of "everything's all right", the make-up to what's real. It was very exciting to write that book and to try to balance those three things off. And I think they work in the book to varying degrees. It was fun to write.

P.G.: What is your feeling about the television movie based on 'SALEM'S LOT'?

S.K.: Well, David Soul, who plays Ben Mears, looks just right! You couldn't improve on that! I'm a little bit disappointed in the vampire, Barlow. They turned him into NOSFERATU. If you've ever seen the Max Shreck NOSFERATU, then you've seen Barlow as he is presented in this "mini-series" on CBS. He looks properly repulsive and properly horrible, and I'm sure he'll scare people. I think that what really bothers me about it is that it also demonstrates a certain bankruptcy of originality. But they were very dogmatic on the idea that in order to be horrible, the vampire can't be presented in a Frank Langella way. It can't be presented like Louis Jourdan in the DRACULA that was on PBS. He had to be repulsive.

P.G.: A traditional, very stylized characterization?

S.K.: Yeah. It was okay for me if they wanted to make him repulsive. What I didn't like about it was that they felt they had to make him into something that had already been done before. That's not the only way to judge, and it may be just a straw in the window.

P.G.: Who was cast as Barlow?

S.K.: He's a character actor. He didn't have much to say in the teleplay. His name is Reggie Somewhere, and I understand that he's naturally quite ugly. With make-up and everything, he's just horrendous—it's horrible! But James Mason plays Straker, the vampire's familiar; David Soul plays Ben Mears; Bonnie Bedelia is Susan Norton. There's a host of other Hollywood character actors in the thing who somehow seem right. I think the acting is good.

P.G.: There's a lot of very visual gore and violence in the book, and that usually meets with a lot of friction getting onto T.V. Were a lot of changes made in that respect?

S.K.: Paul Monash was very careful to substitute a lot of this bitchy charm for a lot of the real outright gore and violence. There is a lot of gore and violence in the movie—the stalking of the vampire, the vam-

pires overrunning the town. But CBS did not allow it on the air.

P.G.: I understand that you're also working on adapting some of the short stories in NIGHT SHIFT as television movies.

S.K.: I did that, and that was shot down by NBC. Basically, all the people that were involved with it on the creative end, myself included, were very happy with what we had. It was presented to NBC, who had the deal, and their standards and practices thing just said "No, too gory, too suspenseful, it's too intense." They axed it for those reasons, and it's now gone over to the Martin Poll organization, who, the last I knew, were trying to develop it for theatricals. This is my script, and we'll see if anything happens. I don't think that they're working on it with any degree of speed or real enthusiasm at this point. I'm pretty sour on TV.

P.G.: How do you feel seeing your work adapted into the theatrical film medium differs from the television medium?

S.K.: Well, my only experience to date with the theatrical film medium has been with CARRIE, and we already talked about that. I was pretty happy with that. But with TV, I feel like I've been hit a number of times. I've been approached by the Aaron Stelling Group and two or three other groups, including the production company that had NIGHT SHIFT for NBC. The pitch was "TV needs another Rod Serling. Don't you want to come on and do a series of supernatural horror-type stories on TV? You'd get to introduce them; you'd become a STAR!" All those incentives, you know, the new Rod Serling, the new Alfred Hitchcock on T.V., or something like that. And I'd tell these people "You are in a position now where you can't, in one hour of prime time television, show somebody getting punched in the nose more than once. And you want to put horror on T.V.?" And my reaction is I don't want to do it simply because I don't want to be on T.V. for six weeks, and then be axed because everybody tuned out because there was nothing there to watch! The basic philosophy behind terror, behind horror, is that the reader or the viewer has to believe that you're coming for it. Because if he doesn't believe it, if he just believes it's a game, it's worse than a sitcom! It's worse than HAPPY DAYS! Believe me, I'd much rather tune in to HAPPY DAYS than any kind of a weekly



Reggie Nalder, the villain's villain from Alfred Hitchcock's thriller **THE MAN WHO KNEW TOO MUCH**, dons a wild pair of fangs for his role in Salem's Lot!

suspense program as T.V. could do it now.

**P.G.:** Have you ever based any of your stories, in whole or in part, on nightmares you yourself have had.

**S.K.:** No, I've never written a nightmare.

**P.G.:** Moving on to **THE SHINING**, what led to your writing that? Weren't you on vacation in Colorado when you were inspired by a hotel there similar to The Overlook in the novel?

**S.K.:** The hotel was there, the Hotel Stanley, and it's upcountry near the Rocky Mountain State Park. Somebody told us we oughta go stay there—you know, Americana,



David Soul, last seen in the action series **STARSKY & HUTCH**, plays a guilt ridden writer who has to face up to the supernatural powers of vampire helper James Mason.



David Soul as Ben Mears finally gets right to the heart of the matter -- staking his claim.



Naider and Mason take a break during their hectic shooting schedule. As one can see even without his horrific makeup, Reggie is still a pretty frightening fellow.

part of western history, Johnny Ringo shot down there, and all this other stuff—and finally, my wife and I did go up to the hotel. It was the last day of the season, and they let us stay there because we could pay cash—they'd shipped their credit card slips out. The hotel was totally empty except for us. We were the only guests, and yet all the service help was there. They were there by contract until the last day. And the band was there, playing in the deserted dining room with the chairs turned up on their tables, except for ours. It was very eerie! And I had an idea for a long time to write a book about a kid who was sort of a psychic receptor. It just seemed to all fall together.

**P.G.:** What is the current status of the film?

**S.K.:** As far as I know, Kubrick is editing it. Warners is giving a release date to their exhibitors and distributors of May 23rd. I don't know, and they don't know, and, believe me, nobody knows but Stanley Kubrick, and he won't talk. When he's ready, we'll all know it!

**P.G.:** So you haven't seen any of the film yet or know what any of it is like?

**S.K.:** Well, yeah. I've talked to Stanley on several occasions, and I've seen a lot of stills and transparencies. I would have seen rushes the day that I was there on the set, but they'd sent them all back to London before I arrived. Visually, it's stunning. You can see that from the big mural-sized pictures that they have, the blow-ups of the hotel, and the pictures from the shooting. I think that it's gonna be all right. I know from looking at the call sheets that go back two or three months when I was there that it follows the book very closely.

**P.G.:** What changes has Kubrick made? Did he write the screenplay himself?

**S.K.:** With a little help from a lady named Diane Johnson. She's written novels of her own and writes a lot of literary criticism. As far as what changes he's made, I'm sure that the movie will seem a lot different from the book, if only because it's seen through the eyes of Stanley Kubrick rather than the eyes of Stephen King. We're different people, and we've probably got fairly different perspectives on that whole story. But as far as actual changes, I only know for sure that the hedge animals are out and he's substituted a hedge maze.

**P.G.:** Kubrick is known for scoring his films with unusual musical con-



cepts. Do you know what he has planned for THE SHINING?

S.K.: No.

P.G.: Is there any chance of another of your novels, THE STAND, being made into a film?

S.K.: Yeah, I think that maybe it might happen. George Romero, the DAWN OF THE DEAD guy, is quite interested in it, so we'll see.

People say "Jesus, that's long. We can't make a movie out of that." But I think it could be done, if somebody really wanted to. It would cost a lot of money, I think.

P.G.: How would you describe your characterization of the concepts "good" and "evil" in THE STAND?

S.K.: Well, I tend to see "evil" as very powerful, but ultimately stupid. I tend to see "good" as powerful in a more subtle way, and ultimately the force that has all the variation and all the real excitement. I see "evil" as having a certain superficial excitement, but below it being sort of dull and monotonous, and that's where the real terror is. As Joseph Conrad said, "the only horror is that there is no horror." That's what I see as the basis of it.

P.G.: That view is clearly personified in the character of Randall Flagg.

S.K.: Yeah, it is. A lot of people were disappointed in THE STAND because Randall Flagg kind of peters away to nothing. But it's a funny thing about supremely evil people—when they're separated from whatever it is that gives them their power, the umbilicus—to me, that's the ultimate thing about evil. So often, that umbilicus seems to lead nowhere. I believe that truly evil people—the evil leaps into them from somewhere, somewhere from outside. Like Charlie Starkweather, or Charlie Whitman, the guy who went up in that Texas tower and shot all those people. Either they kill themselves, or even if you get hold of them, there's nothing left. These people who want the death penalty—they want to put these people to death in an electric chair without realizing that whatever the thing is that they wanted to kill has gone. It has left—it's free, it's safe, it can do the same thing over and over and over again.

P.G.: In THE STAND, there is a confrontation between "good" and "evil" with Randall Flagg being looked down upon, laughed at, and scorned by the "good" people from Boulder. Was this influenced at all by Ray Bradbury's SOMETHING



It's the scream of the television terror! Barlow, the vampire's vampire holds sway over the small town of SALEM'S LOT with his curse of the undead.

#### WICKED THIS WAY COMES?

S.K.: I suspect that there is. You're talking about the part where they actually laugh this guy down?

P.G.: Yes.

S.K.: The basic concept, and I've come to believe this more and more over the years—and I taught this book last year when I was writer in residence (SOMETHING WICKED THIS WAY COMES)—it's a valid concept that you can laugh evil out of existence. Evil can only exist well in a kind of feeling of awe and overmastering fear. I didn't think that Bradbury handled it very well at the end of SOMETHING WICKED THIS WAY COMES, because I think he was tired when he finished that book. I was certainly tired when I finished THE STAND and I think, to some degree, it shows. But I think that you're right. The influence is there.

P.G.: What led to the writing of

your latest novel, THE DEAD ZONE?

S.K.: I don't really know how to answer that, even. Originally, what I wanted to do was to write a novel about a person who could tell the future. It was as simple as that. And little by little it sort of refined itself into this psychic talent that's known as "prolepsis". The Peter Hurkos talent, I guess that Uri Geller claims to have it to some degree, too. The ability to be able to be sort of a "human bloodhouse"—to be able to touch objects and get "visions" from them. I'd originally simply visualized a single scene where this guy, the hero of the book (he was unnamed at this time), would be teaching a high school class and giving an examination. He would touch a student who handed in an examination, and he would say to her "You must go home at once—your house

is on fire!" And it would be true, and everybody would sort of shun him as a result of this. Everybody would be afraid of him. I kind of sat down to write that, only to ask myself all these other questions about what would happen, really, if you could see the future. The more I wrote, the more it seemed like a really, you know, just horrible thing! People wouldn't like you! You'd be a nasty man!

**P.G.:** With both *THE DEAD ZONE* and *THE STAND*, you've gotten away from something that's more or less a straight horror story into plots that cover a lot of philosophical and social themes and morals. Is this your rebuttal to every critic who's ever asked you or any other horror writer "Yes, but when are you going to do something serious?"

**S.K.:** No, I don't really think so! I don't have any "game plan" or anything like that. When I write, I don't say "Well, I'll write this, then I'll get a little more serious, then I'll write this, etc." You write what comes out, and that's all you can do. Otherwise, you start to lie, and that's no way to run the game. Fiction is lies anyway, and if you start

to lie about the lies, you're really in terrible shape. I don't think you can deal with it on that level. That's the level that Harold Robbins deals with it on. It's no good. I've got some other things coming that I'm working on that I think are really horrible, with no redeeming social merit whatsoever! They're just awful things! We'll see what happens!

**P.B.:** That scene in *THE DEAD ZONE*, where Richard Dees from "Inside View" magazine approaches John Smith—Do you know of that kind of thing actually happening?

**S.K.:** You mean, Do the tabloid magazines cold-bloodedly hire fake "psychics"?

**P.G.:** Yes.

**S.K.:** Sure they do.

**P.G.:** Do you know that for a fact?

**S.K.:** Yes.

**P.G.:** Are there any current plans to do *THE DEAD ZONE* as a film?

**S.K.:** There are a lot of people that are interested in it. We're not doing too much right now, because some of the deals have been T.V. and some of the deals have just been sort of distasteful to me personally. If something comes along that looks nice, I'll sell it in a minute.

**P.G.:** Although *THE DEAD ZONE* is very vivid in a literary sense, there isn't a lot of physical action in it. Do you feel it would adapt well into a film?

**S.K.:** I think it's been a pretty nice film. I think maybe some people who have a lot of money in Hollywood have steered clear of it because they, quite rightly, see it as a small film. And the tendency seems to be, more and more in Hollywood, to roll the dice for a lot of big bucks, between twenty and twenty-five million, whatever. There is quite a bit of action, with the car crash, the search for the murderer, the run through the house, and finally the scene in the town hall, and the fire. I think you could do a nice picture out of it, but I don't think it would be big in the sense that you could show Los Angeles being bombed or something.

**P.G.:** What can you tell me about your soon-to-be-released non-fiction book?

**S.K.:** It's called *DANSE MACABRE IN AMERICA*, and Everest House is going to do it. It is a long essay, it's going to be about seventy thousand words when it's done, that tries to cover horror in the media in America from, say, about 1950 to maybe 1980. I'm going to say 1980. Otherwise, I'm going to be revising the goddam thing ad infinitum to take in new stuff! We're going to do a lot of pictures with the book if we can get the permission, and I think we can. Hopefully, it'll be kind of incisive, and maybe too, sort of witty and informal. It's not going to be, by any means, scholarly or anything like that. But I like to talk about the movies, the T.V. programs, like *OUTER LIMITS* and *ALFRED HITCHCOCK* and all that stuff, and also something about the radio and the magazines. You know, everything. Also maybe cultural phenomenon like *KISS* and *THE SEX PISTOLS*, and stuff like that.

**P.G.:** Is this in any way an extension of talking about horror a lot on speaking tours and such?

**S.K.:** Yeah. It's easier to write it than it is to tell it. Let's face it—if you go on "A.M. PITTSBURGH" or "A.M. HARTFORD" or something like that, you get ten minutes, and you can't talk about anything. You can crack a few jokes and you can let people know that the new book is out, but that's really all you can do. You can't get down to anything serious unless you have more time. And a book gives you all the time you need!



One good head deserves another, and *SALEM'S LOT*'s Barlow is no exception. Reggie Nalder holds up his end—a nearly exact replica of his visage to be used as a special effects prop.

# STAR WARS

## ELECTRONIC GAME COMPUTER AND RADIO CONTROLLED SAND CRAWLER

### STAR WARS ELECTRONIC ACTION BATTLE COMPUTER

**STAR WARS ELECTRONIC BATTLE COMMAND** An exciting new intergalactic electronic combat game which allows you to simulate the battle actions from Star Wars. From the simple to the complex, from one to three players, this new electronic game allows for any level of play! Simulate interstellar dogfights, simulate all the elements of hyperspace action such as the landing on Megna, being trapped in a black hole and having your force units drained. Then contend with the hidden wrinkles of hyperspace that can bounce you into other sections of the universe! For hours of combat thrills play against your friends or the machine itself! Uses 6 AA batteries or a special adaptor not included! #261975-9.95



**NEW!**

### RADIO CONTROLLED SAND CRAWLER



Use the radio control box to help Jawas escape Stormtroopers.



Set up Jawas and R2-D2 in the control panels.



Director Uth R2-D2 and other Star Wars figures into Sand Crawler.



**RADIO CONTROLLED JAWAS SAND CRAWLER.** A genuine working replica of the giant tank-like sand crawler the mysterious Jawas use to navigate Tatooine's deserts and seas. This 16" long behemoth on wheels is controlled by a two channel wireless radio that can operate as far away as 20 feet! The three working tread-like wheels permit the sand crawler to move in almost any direction. The roof hatch opens to reveal a detailed control room with enough footings for several Jawas. A large side panel opens to become a step ramp into the interior of the moving fortress, with plenty of room inside for the three working 6" long Star Wars action figures. A 16" under carriage of the crawler is a manual elevator for lifting salvaged droids into the interior! Use your sand crawler, molded in highly detailed and durable brown plastic, to escape the ravaging hordes of Stormtroopers after R2-D2's secret message! Help Luke and Leia and Chewie and Han and all the other Star Wars action figure gang escape death! 2 nine volt batteries and 2 "D" batteries not included! #201967-49.95

Chapt. 1  
"Arctic Atomies"

**THE CAST**

Tom Nesbitt . . . . . Paul Christian  
Lee Hunter . . . . . Paula Raymond  
Prof. Elson . . . . . Cecil Kellaway  
Col. Evans . . . . . Kenneth Tobey  
Jacob . . . . . Jack Pennick  
Capt. Jackson . . . . . Donald Woods  
Cpl. Stone . . . . . Lee Van Cleef  
Sgt. Loomis . . . . . Steve Brodie  
Geo. Ritchie . . . . . Ross Elliott  
Sgt. Willstead . . . . . Ray Hyke  
Dr. Ingersoll . . . . . King Donovan  
Dr. Forester . . . . . Vernon Rich  
Producer . . . . . Jack Dietz  
Director . . . . . Eugene Lourie  
Screenplay . . . . . Lou Morheim & Fred Freidberger  
Story . . . . . Based on an Idea in Ray Bradbury's  
"The Foghorn"  
Technical Effects . . . . . Ray Harryhausen  
Makeup Artist . . . . . Louis Phillippi  
Music . . . . . David Buttolph

filmbook by eric l. hoffman

IT WAS AS if the end of the world had come to pass in the latest of the seemingly endless atomic tests. This one was simply known as OPERATION EXPERIMENT and it had been carefully planned for 8 weeks, with every step checked & re-checked by a team of top experts in the still-developing field of atomic research.

Now, as the newest of the endless series of nuclear bombs was detonated, it was as if the nightmarish spectacle of the first A-bomb was being experienced again. But instead of the desert, the atomic blast was annihilating the icy, alien wastes of the Arctic.

For Prof. Tom Nesbitt, his colleague George Ritchie and the project's military liaison, Col. Jack Evans, the spectacle was awesome, wonderful & terrifying.

For the endless fields of ice & snow, it was as if a gigantic hand had descended and smashed the huge monoliths & mounds of ice that had existed, in one form or another, for ages. Ice fields cracked open, revealing the freezing water beneath; glaciers & packs roared down in avalanches; icebergs tipped and turned over in the water. And within the vicinity of the exploding A-bomb, something stirred & moved within the shifting ice.

Inside the Radar Room of the base camp for OPERATION EXPERIMENT, 2 radar operators stared at their monitors and informed Col. Evans & Prof. Nesbitt of a foreign object within the ice field . . . an object that registered as weighing close to 500 tons! But the human mind, in some cases, can find an explanation even for the unexplainable. One of the radar operators said, "Maybe the shock tossed something in front of the antennae." But Tom Nesbitt was bothered.

The test was over, the mushroom cloud of the atomic blast had vanished. In the main shed of the base camp, Evans was observing, "Eight weeks in preparation . . . and it's over in a second," Nesbitt observed, "When energy of that magnitude is released, it's never over. What the cumulative effects of all these atomic explosions & tests will be, only time can tell. The world's been here for millions of years. Man's been walking upright for a comparatively short time. Mentally, we're still crawling!" Turning to his colleague Nesbitt asked, "This test will add to our knowledge, Ritchie?"

Ritchie nodded. "Everytime one of those things go

# THE BEAST FROM 20,000 FATHOMS



off, I feel as if we were helping to write the first chapter of a new Genesis." Nesbitt's face grew serious as he thought, "Let's hope we don't find ourselves writing the last chapter of the old one!"

Chapt. 2  
"Arctic Apparition"

One hour later, Ritchie & Nesbitt were being driven over the snow-covered ice in a strange, tractor-like vehicle called a Weasel. Their destination was a series of observation "posts" that had been set up around the site of the blast. Filled with delicate instruments, the "posts" measured the force of the blast, the disturbance caused to the land, the energy & the radiation given off by the bomb. From these readings, new data would be added to the growing stockpile of knowledge ushering mankind into the Atomic Age.

While their drivers, Loomis & Willstead, stayed behind with the Weasel, Nesbitt & Ritchie pushed on thru a rapidly-increasing field of swirling snow. Neither of them could now that moments after their departure a call had gone out from the base camp warning of an approaching storm . . . one that could bury a man alive under tons of snow & ice, erasing him from

# AST



the face of the Earth.

At Post #16 the 2 scientists, noting that the radiation readings were rising into the danger zone, decided to get their job done faster by splitting up, each taking a different observation post. Tom would check #17 while Ritchie would handle #18. They'd meet back at Post 16 and return to the Weasel.

The wind & snow were increasing as Ritchie pushed on towards #18, checking the ground ahead of him with a metal pole. A moment later, Ritchie experienced a feeling of gratitude for the pole, since he had just narrowly escaped stepping into a crevasse in the snow-covered ice. At the least, he would have been knocked out by the fall; at the most, broken bones could have resulted. Either way, with the upcoming storm, frozen death would not have been far behind.

Suddenly Ritchie tensed, his eyes trying to peer thru the swirling snow as a strange, frightening sound cut thru the roar of the wind. Almost like a hellow, yet again like a roar. It seemed to come from a ravine of ice, just up ahead. And then he saw it! Something gigantic... alive... was moving across the opening of the ravine!

Ritchie's attempt to yell for Tom to join him was

futile in the increasing howl of the wind, which was starting to reach alarming force. Eager to let his colleague know of his discovery, Ritchie started to head back towards Post 16... when curiosity got the better of him.

He had turned back once more and was making his way toward the narrow opening of the ravine when the monstrous roar overpowered the wind's howl once again. As his eyes darted in the direction of the sound, just above him, Ritchie found himself staring at an impossibility standing atop the icy pack.

A creature from 140,000,000 years ago!

*A dinosaur!*

*Gigantic, immeasurable... alive!*

As the saurian's huge head turned to gaze on the frozen terrain around it, Ritchie stumbled backwards in shock. Right into the crevasse he had narrowly escaped moments before. Now the scientist was hurt, half-buried in ice & snow. Desperate, Ritchie pulled out the side-arm that had been issued to him by Col. Evans for just such an emergency.

Within seconds, the echoes of a shot reached the ears of Tom Neshitt, who had been anxiously awaiting his colleague's return to their rendezvous point at Post 16.

It was only a matter of minutes till Tom found Ritchie and began to dig him out. But his efforts were halted as the frantic Ritchie grabbed Tom's arm and, in a horrified voice, babbled, "Run, Tom . . . run! Monster . . . Prehistoric Monster!"

Nesbitt believed his friend was delirious from the fall and prepared to haul Ritchie out of the crevasse. But his efforts were halted once more . . . but not by any human cry.

For the rest of his life, Tom Nesbitt would never forget the nightmarish horror he felt as the unearthly roar that had shaken George Ritchie's scientific detachment burst thru the howling wind. Looking upwards at the white wall, Nesbitt beheld the mighty behemoth, growling its defiance at the brutal cold & snow. Just before the creature's tremendous tail sent the overhanging wall of ice & snow thundering down in an avalanche, burying George Ritchie alive in his crevasse prison.

The rest was a mad montage of images as the ice itself began to crack beneath Tom Nesbitt's feet, exposing the freezing Arctic sea below. With a last glimpse of the shadow of the huge, impossible beast etched in his memory, Tom Nesbitt pulled out a Very

pistol strapped to his side and fired off the emergency flare before collapsing, unconscious, into the swirling snow. . .

### Chapt. 3

#### "The Monster Vanishes"

What happened afterwards was only a dim, shadowy fragment of thought lost inside the swirling, swimming memories of those feverish few minutes before the avalanche. Nesbitt could vaguely recall being found by Loomis & Willstead. The 2 soldiers had seen the emergency flare and had somehow managed to find Nesbitt near Post 18 just before the ice had broken apart, nearly carrying the scientist out to sea and death.

They had gotten him back to the camp where, as a worried Col. Evans watched, the base doctor began immediate treatment & examination.

But Evans & the doctor could only stare in bewilderment at the unconscious Nesbitt as he began to toss



Tom Nesbitt (Paul Christian) lies critically ill as doctor (Vernon Rich, remembered from *WAR OF THE WORLDS*) examines him after encounter with a monster in the ice.

In an Arctic blizzard, an impossible wraith rears up before a man's disbelieving eyes.

**RAGING  
UP FROM  
THE BOTTOM  
OF TIME  
TO LOOSE  
ITS  
CRUSHING  
FURY ON  
THE CITY!**



**The Beast**  
From  
**20,000 Fathoms**

It's alive!

THEY COULDN'T BELIEVE THEIR EYES!  
THEY COULDN'T ESCAPE THE TERROR!  
AND NEITHER WILL YOU!

CAST OF THOUSANDS!  
OVER A YEAR  
IN THE MAKING!  
THE THRILL-PICTURE  
EVERYONE'S BEEN  
HEARING ABOUT  
ON TV AND ADVERT

Sensation  
of  
Sensations  
from  
Warner Bros

THE STORY OF  
THE SEA'S  
MASTER-BEAST  
OF THE AGES  
ON A  
VENGEANCE-MAD  
TIDAL WAVE  
OF TERROR

his head from side to side, shouting, "The Monster! Watch out, the Monster!"

"He's delirious," Evans thought, not realizing that his friend's "hallucination" would turn out to be horrifying reality.

Tom Nesbitt felt about as inhuman as the creature he had seen that horrible day in the Arctic. His attempts to convince the doctors of what he had seen and of the truth behind the disappearance of George Ritchie had been met with polite but skeptical reactions. Dr. Ingersol, a psychiatrist, had told Tom that the shock of seeing Ritchie dead and his own predicament on the ice pack had caused his mind to imagine things that weren't there.

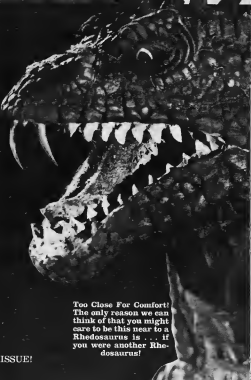
Even the arrival of Col. Evans from Washington hadn't provided any satisfaction. Acting on Tom's delirious babblings, Evans went out to Post 18 to try and reconstruct what had happened. There was nothing. No sign of a "monster", no tracks. Nothing. Even Tom's insistence that the blizzard could have covered the evidence fell on deaf ears.

Evans had not mentioned Tom's claims of having seen a prehistoric monster. The military mind can only accept cold, hard facts. Tom's story had nothing to back it up.

Nesbitt couldn't even leave the hospital. Dr. Morton, the physician in charge of his case, and Ingersol had said he was still not well enough. Evans had said goodbye. But as the three men left Nesbitt to his thoughts, Nesbitt suddenly demanded, "What about that sound I heard?" Dr. Ingersol eyed his patient coolly and, in a reasonable tone of voice, replied, "In your condition, it could have been anything. The wind..."

But after the trio had left, Nesbitt's mind relived the horror he had experienced. "No wind ever made a sound like that," he whispered to himself.

**DON'T MISS THE EXCITING CLIMAX NEXT ISSUE!**



Too Close For Comfort!  
The only reason we can think of that you might care to be this near to a *Rhedosaurus* is... if you were another *Rhedosaurus*!

# RARE TREATS!

you axed for 'em

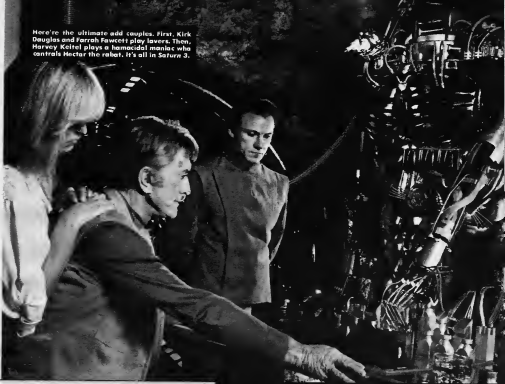
**W**HY WAIT? You have a date starting this very second to take a look—and then a second look—and a third—at eleven fotos you might otherwise have to wait some time to see till we'd find a proper place to fit them in. Instead—go ahead, look at 'em NOW.



With **THE EXORCIST** having been revived, we figured you'd like another gaspful look at Linda Blair in her unforgettable role as the devil-possessed girl.



Here're the ultimate odd couples. First, Kirk Douglas and Farrah Fawcett play lovers. Then, Harvey Keitel plays a homicidal maniac who controls Hector the robot. It's all in *Saturn 3*.



We don't remember it offhand but a monster fan has written on the back of this form that the horrifying creature is from **JACK THE GIANT KILLER**.



Look who's visiting Mos Def's Cantina! At the left, the Human Being with the beard is **George Lucas**.



The young lady will be brooding about this nightmarish scene for some time to come. "When I asked for a handout," she says, "I didn't expect this kind of a reaction!" From *THE BROOD*.

Sissy Spacek is really spaced out as she is cruelly drenched in pig's blood in *CARRIE*.



No, it's not *WHITE PONGO*. Not *INGAGI*. Not *SON OF SCHLOCK*. It's Roy "Crash" Corrigan in 1947 as *THE WHITE GORILLA*.



*MOON OF THE WOLF* started as a commercial for hair tonic but when the sun came up it was hair today, gone tomorrow!



**HOLD THAT TIGER,** Trog! Old Terror Tooth ret-ties his Sabres on... animated by the Stop-Motion Wizardry of HARRYHAUSEN **THE GREAT**, the Prehistoric Tiger lives again in **SINBAD & THE EYE OF THE TIGER** on this page.



Can **EXORCISM** correct the cataclysm that has wrecked this poor girl's face? This is a job for Paul Neschy, the Spanish Werewolf.

Ray Harryhausen's Skeleton Crew wants YOU!

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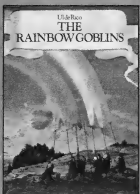
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### STAR WARS CHARM BRACELET

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## C3PO EARRINGS



C3PO EARRINGS Star Wars favorite comic character will spread his golden aura from your ears. C3PO is truly crafted, a brilliant gold in color, hypo-allergic & long-lasting! This incredible piece of jewelry is guaranteed to go fast! #D3091/\$3.95

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CHEWBACCA PENDANT & CHAIN As alien eyes love to look, there's a last fighting machine starred full the galaxy with his cane and cry-by face, bar and fighting. Whether he's slaying his way out of Death Star or actively plotting the Millennium Falcon, he is a guy you should have on your side! A wild and wondrous time will be had by all the brave metal 2" pendant, 10' chain! #D3073/\$4.95

## R2D2 PENDANT & CHAIN



R2D2 PENDANT & CHAIN The brilliant and loyal droid from Star Wars who carries the very secrets of the rebel cause is looked holographic circuits to have to reliably what from your neck on this pendant. Hang out with everyone's favorite robot! Star is wars of your own! Colored an entire set of star guy! R2D2 is 1 1/2" highly detailed, brushed chrome, movable arms & 10' chain! #D3077/\$4.95



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SPACE SHIP PENDANT & CHAIN Fastest fighting machine from Star Wars that gave Luke Skywalker his last saving victory in the Death Star Trench, into from your neck on this large finely made, detailed pendant of brushed chrome. Pendant is 1 1/2" with an 18" chain! #D3070/\$4.95



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DARTH VADER PENDANT & CHAIN Do you know, it was the last in the Empire, but four former teacher (the Star Wars) on (Jedi) Star Wars, known by name by a dark side of the force, Darth Vader used the teachings of the Star Wars in the corner of an Emperor trying to control an old corrupt galactic Empire. A 1 1/2" pendant neck with detailed black enamel, 18" chain! #D3071/\$4.95



## C3PO PENDANT & CHAIN

C3PO PENDANT & CHAIN The especially polite android from Star Wars whose fate became remembered in cosmic events, proved his courage over and over again. C3PO wears his color on the outside, but it really belongs on the inside as a heart of gold. A droid has said, then surely C3PO will lead the way out, golden too, 2" high with 18" chain so he hangs from your neck! #D3075/\$4.95

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DARTH VADER BELT BUCKLE Lord Darth Vader's sinister black belt buckle proves he is the Master of Evil. The former Jedi Knight appears in relief on an brushed chrome belt buckle. #D3074/\$4.95



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## STORMTROOPER ACTION FIGURE

**STORMTROOPER ACTION FIGURE** The Emperor's enforcers and spreaders of terror throughout the galaxy. Each deadly trooper is enormous at 12" tall, wears his detailed black & white space suit, has fully articulated arms and legs for action poses and carries a laser rifle! #26169/\$13.95



## R2-D2 ACTION FIGURE

**R2-D2 ACTION FIGURE** R2-D2 is a gigantic 7 1/2" tall! He rolls on wheels in his legs, chrome plated dome makes a clicking sound as it turns and a secret panel holds top secret plans of the Empire Death Star! #26120/\$12.95

## DARTH VADER ACTION FIGURE

**DARTH VADER ACTION FIGURE** Darth Vader is an enormous 15" tall! Darth carries his own light saber, has fully articulated arms & legs for action packed posing and authentically detailed armor and removable cape for hours of action packed fun! #26116/\$13.75



# STAR WARS GIANT NEW ACTION FIGURES!

## CHEWBACCA ACTION FIGURE



**CHEWBACCA ACTION FIGURE** This hairy giant stands 15" high! Han Solo's faithful alien carries a crossbow and a laser rifle. Chewie is fully articulated so that his arms & legs move for hours of action packed fun! #26117/\$13.75

## C-3PO ACTION FIGURE

**C-3PO ACTION FIGURE** A bright metallic golden color, C-3PO stands 12" tall! C-3PO has articulated legs and arms that can be moved for lots of action poses as the dynamic droid does his best to help the rebels overthrow the corrupt galactic Empire! #26119/\$13.75



## JAWA ACTION FIGURE

**JAWA ACTION FIGURE** The newest Star Warrior is the Jawa, that little known and mysterious race of people who inhabit the empty reaches of the Tatooine desert. Jawa is 6 1/2" tall, is fully articulated, comes with his leg-wrapping cloth hood and his dandy laser rifle! #26162/\$12.95



## HAN SOLO ACTION FIGURE

**HAN SOLO ACTION FIGURE** That piratical adventurer with a heart of gold is 12" tall in this version. He has a fully detailed cloth uniform, laser rifle, Rebel Alliance Honor Medal worn on his neck and movable arms, legs and neck just like all the other Star Wars characters. He's ready for action. #26121/\$13.75



## LUKE SKYWALKER ACTION FIGURE

**LUKE SKYWALKER ACTION FIGURE** Luke is 11 1/4" tall and comes with the costume he wore as he escaped Tatooine and the Imperial Warriors. He comes with a laser rifle, grappling hook and a utility belt for holding the hook. Luke has a fully articulated arms and legs for action posing, lightning and adventures. #26115/\$12.95



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FLYING  
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**STAR WARS FLYING MODEL ROCKETRY KIT** Blast off in hot pursuit of Darth Vader in a half hour of receiving this incredible kit! Battery operates. Ages 12 and up. #24209/ \$12.95

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**R2-D2  
MODEL KIT  
Easy-to-build.**



**R2-D2 MODEL KIT** When he is constructed, R2-D2 stands 6" high with a swivel head and legs. A must for fans! #24197/\$4.95

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**LORD DARTH VADER'S TIE FIGHTER MODEL KIT** A highly detailed model kit of Darth Vader's own ship. When assembled the craft is 6 1/2" long with a 7 1/2" wing-span ready to defend the Dark Star from Rebel Forces. #24206/ \$5.95

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Easy-to-build.**



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VEHICLE Comes assembled. 9 1/2" long, 3" high.**



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Comes assembled. 14" long, 12" high, 3" wide.**



**TIE FIGHTER SPACECRAFT** Used by Darth Vader. The cockpit opens to allow an Action Figure to be seated. Solar panels may be ejected simulating battle damage and for defense the fighter has a laser light and emits a whining laser sound you control! #24186/\$15.95



**X-WING FIGHTER  
9" long x 9" wide.  
Already fully  
assembled.**

**X-WING FIGHTER** Push down R2-D2's head, permanent navigator, and the wings open to combat position. The rear button engages the laser and sound. The cockpit canopy raises to open position so a Star Wars Action Figure might be seated in the fighter. A perfect spacecraft for destroying Death Star or for a battle with Darth Vader's deadly Tie Fighter. Buy Amazing! #24185/\$15.95





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A pictorial history of science fiction on TV.

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# GRAVEYARD EXAMINER



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FEATURES**

★★★★★  
**FINAL**

**DEAD-LETTER EDITION**

**EDITOR, JEFF ROVIN**

## KLAATU TATTOO

You read about monster and sci-fi trading cards in GE #73—which, we're pleased to announce, will soon be available in complete collector's item sets from FAMOUS MONSTERS. You'll be able to order entire series of official STAR WARS, STAR TREK, MADONNA, SUPERMAN, KING KONG, and other cards. Watch for the ad in our pages! However, if you are the sort who haunts the local candy store, you'll find that more than 100 cards are being wrapped with bubble gum these days. The Danvers Company is now offering Galaxy Wars Tattoos. You'll find three of them in each package—along with the gum, ratch. And while you may not find Klatu among them (the spaceships from THE DAY THE EARTH STOOD STILL), there are 120 different tattoos in all, featuring the characters of the Star Patrol as well as their face, spaceships, weapons, and robots. We've reproduced the three varieties of packages in which this tattoos are sold: if you want to see the tattoos themselves, pick up a package!



## CONTEST!

Create as Jargonist! How? Simple. Select the name of a monster, or a type of monster, and use the letters which spell the name to create a sentence which describes the monster. Examples: we've taken WOLFMAN and VAMPIRE and came up with:

W	W
O	O
L	L
F	F
M	M
A	A
N	N
P	P
I	I
R	R
E	E

Use your imagination; enter as often as you wish! The ten best entries will be published in FM #75.

What was news in March of 1962, when FM #16 published the fourth edition of the GRAVEYARD EXAMINER?

"FM's readers voted on their favorite horror films of all-time. And the winners were: 1. HORROR OF DRACULA, 2. PHANTOM OF THE OPERA, 3. DRACULA, 4. THIS ISLAND EARTH, 5. FRANKENSTEIN, 6. FRANKENSTEIN MEETS THE WOLFMAN, 7. BRIDE OF FRANKENSTEIN, 8. HOUSE OF USHER, 9. THE THING, 10. WAR OF THE WORLDS. Compare this to the list of AARHSCAR winners in GE #73! What a difference seventeen years makes!

"SCREAMS FROM MONSTER CLUB MEMBERS had the following announcements: Bruce Schell was looking for "fans who go for those wild male-high insect films"; Gene Hertenstein was looking for "fans who share my interest in Edgar Rice Burroughs"; James Brodsky was calling for readers "interested in helping me form a Lan Chaney Jr. Fan Club"; and Richard Noble informed the world that he "is currently writing a monster novel called MONSTERS ON THE LOOSE!"

"CLUBS FOR MONSTERS listed the following new organizations: ROYAL ORDER OF FAMOUS MONSTERS, FAMOUS MONSTERS LIMITED, THE WEREWOLVES CLUB, and HORROR INCORPORATED.

## MONSTER FILE

### IT! THE TERROR FROM BEYOND SPACE

For those of you who had the scare-of-your-life with ALIEN—please note that the worthy, bulbheaded creation of artist H.G. Eiger was not the first spaceship to menace a crew of spacepeople. Back in 1956, a seven foot tall, wormy looking being known as IT! THE TERROR FROM BEYOND SPACE, spent the bulk of that film terrorizing the members of a space exploration team.

The astronauts' problems began as they prepared to leave the surface of Mars. The monster wacked into the hatch just before it closed, then went about drinking the blood of the humans and sucking their bodies limb-free-limb. The astronauts tracked the monster up and down dark corridors until everyone, the alien included, ended up in the spaceship's control room. Donning protective suits, the humans opened the door and the creature was sucked into the vacuum of space. Good riddance!

The Motion was played by the late Ray Corrigan, in a cost which also featured Marshall Thompson and Sherry Smith.



## THE PRINTED WEIRD

ATTENTION HOLLYWOOD: If any producer is looking for an intelligent, representative standard in hiring to the screen, the 66 recommendation author James F. Bugg's new novel THE TWO FACES OF TOMORROW. Though originally reminiscent of COLOSSUS: THE FORGON PROJECT (a novel and 1970 hit) like from Universal, this tale of a robotized space computer has far more depth and humanity. The publisher is Del Rey Books.

An artist-venue for our magazine CREEPY has just had his first book published. The creative class in question is Brian Jones, and the book is AMBERSTAR: AN ILLUSTRATED COSMIC ODYSSEY. Whom Jones will add into this volume in the Spring of 1980, FM's Pick of the Month: Del Rey's release of Richard Prent's fantasy novel THE WELL OF THE DRAGONER is not to be missed. Written in 1948, it recounts the adventures of Alan Alderson in his mystical battle against the evil empire of the Vikings, Great Fantasy Fiction!

# CROSSWEIRD PUZZLE



## Across

1. Glee's first feature
7. Deadly snake
10. One of THEM
11. Richard Kiel's cane
12. M. Damben
14. Gollip to Wingo
25. Association of Deafle Aliees (abbr)
16. Robby is one
17. M. Seelng
18. UGARS
19. Mr. Wamthe
20. Cal
22. Boy of CLOSE ENCOUNTERS
24. Bone's first names
25. Gollip to Wingo
26. King Kong's weight is measured in \_\_\_\_\_
28. The year Moonbase Alpha blasted off a full of them
31. Grand's role
32. Young The Mighty (abbr)
33. BRIDE \_\_\_\_\_ FRANKENSTEIN
35. First part of Denim's story
37. THE CRAWLING \_\_\_\_\_
38. Jason's quest: the fuses of a \_\_\_\_\_
40. Word to describe the eating habits of a \_\_\_\_\_
42. Yes, of this magazine
44. ATTACK OF THE \_\_\_\_\_ MONSTERS
46. \_\_\_\_\_ BLOR
47. WAX OF THE WORLDS producer
48. A Warm mug
51. I \_\_\_\_\_ YOUR SKIN
53. Where THE THING was found
54. Armstrong and Mark were climbing the \_\_\_\_\_ when they saw Baby Kong

## 55. BRIDE \_\_\_\_\_ MONSTER

## Down

1. He played THE PHANTOM OF THE OPERA (initials)
2. Ripper's mob
3. Disney and Koning
4. FIRST SPACESHIP \_\_\_\_\_ VENUS
5. He played TOM THUMB (initials)
6. King after the ball
7. He taught the Asian Bros
8. He taught the Asian Bros
9. Popular horror flick of '79
12. Yorg's title
13. Japan's policeman
14. Monster victim's sign
16. Red Fangs (abbr)
21. City on which BEAST FROM 25,000 FATHOMS is set
23. Bond film production company
25. Muffy Joe Young to Jet
27. Herman \_\_\_\_\_
28. Makeup artist Ben \_\_\_\_\_
30. On showed Lee how to use it
31. One of THE SWARM
34. Knockout bar
36. Master Maku (abbr)
39. RED PLANET \_\_\_\_\_
41. IT CAME FROM BEHIND THE \_\_\_\_\_
42. ON THE B \_\_\_\_\_
43. Popular screen Dracula
45. Dracula's habit, past tense
46. THE \_\_\_\_\_ AND THE PERIDULUM
48. Mr. Poo's first and middle name (initials)
52. JOURNEY \_\_\_\_\_ THE SEVENTH PLANET



MEMSNY

# MEANTIME

Herewith are the first entries in our MEANTIME short story contest. Although space does not permit us to list the names of the hundreds of readers who submitted stories, we'd like to thank you all! A new contest will be coming your way soon; watch for details!

## THE LAST NIGHT

by Paul Gusty, age 21

"The cat began to shrink."

"It couldn't have, honey. Cats are cats. How could one shrink?"

"I don't know," Jessica said, trembling. "But Daddy, I saw it."

Jessica's mind her, so I tucked her in and kissed her goodnight. Jessica's claim to see the cat shrink would matter to a head. She was a bright child, an intuitive child, but May and I had never forgotten anything like this. If you don't plan for bad luck, you act hastily when it comes.

It was a still night, clear, fresh. The smell of something beginning to happen was in the air.

May and I stripped ourselves in. Jessica had been a lovely child, and our six years together had been good. But Jessica had seen the cat shrink. Her culture was not ours; she would not understand. And we could not talk her with us. The neighbors would be good to her. We'd left a box, explaining nothing.

As I turned the key and we began to shrink preparatory to intergalactic molecular travel, I had a fleeting mental image of Jessica twenty years from now and her husband saying to a friend:

Jessica thought about it for every, every year.

# MEANTIME ...BACK AT THE WEIGHT WATCHERS

by Diane Cain, age 37

The cat began to shrink. It was the first thing to occur to Jessica. It was only later that she full impact of what would happen in the twenty-two year old, jet set world. The cat did not shrink, she grew and grew at an alarming rate. She went from a little 112 pounds to an incredible 1,450 pounds, with an increase in her height.

The medical community is still baffled by what has come to be called the "Fat Virus." First, it affected only young and beautiful women, and second, it appeared and disappeared all within a week. In that seven day period almost 50,000 cases were reported. Weight gains ranged from at least 350 pounds to well over 1,300 pounds.

Along with the tremendous weight gain, the victims showed an insatiable and uncontrollable appetite. They would literally eat anything and everything available to them.

To protect the unfortunate females, it was decided by the best medical and legal minds that Jessica and all others be confined until such a time that they were able to rejoin normal society. All were put on a medically sound diet that would enable them to lose up to three pounds a week.

Jessica thought about it for every, every year.

# MINDTWISTER

Last time, we challenged your maddening memories with a query about the only monster performance ever to win an Oscar. The answer was Francis Mader, who won the Best Actor statuette for DR. JEKYLL AND MR. HYDE in 1932. This month we've got another Oscar puzzler for you. In 1943, the Claude Rains PHANTOM OF THE OPERA won Academy Awards for Best Color Cinematography and Best Color Art Direction. It was nominated for a third Oscar, but lost. What was the category? Answer next issue!

# GRAVEYARD EXAMINERS

Notes from GE readers: "Best Readers of Horrors," California (author of THE TREKKIE QUIZBOOK AND FROM THE BLOG TO STAR WARS) writes, "You should know a mean trivia quizzer in your GRAVEYARD EXAMINER section." What do the rest of you feel?

"Dorian Shrank of Hockaday, New Jersey complains, "The GE puzzles are a waste of space. Unlike stuff which should be discarded, Fantasy, horror, or if you please."

"John Dill, of Ipswich, Suffolk, England, tells us, "A friend in America called me each time of FIVE say my favorite authors are Terry White, which less we know what other readers are thinking, and the GE because I enjoy games and mind benders." John adds, "But the rest of your magazine is all great, even the ads!"

"Stephen Burt of Washington, D.C. has this to say: "How new section, THE HORROR WORLD REPORTER, is very interesting. Let's have more from THE TREK TALK and less silly puzzles like FIRED 1982."

# THE HORRORWORLD REPORTER

## RAY RATES 'EM

Did you ever wonder what sci-fi author Ray Bradbury's favorite science fiction films are? We asked the renowned author of *THE MARTIAN CHRONICLES* and *Fahrenheit 451*, who provided us with the following:

1. CLOSE ENCOUNTERS OF THE THIRD KIND ("Absolutely on the top of the list")
2. THINGS TO COME
3. 2001: A SPACE ODYSSEY
4. THE TIME MACHINE
5. WAR OF THE WORLDS
6. INVASION OF THE BODY SNATCHERS (original)
7. BREAKING THE SOUND BARRIER

Another interesting favorite: actor Vincent Price informed us that of all the horror and fantasy films he's made, his favorite is *THEATRE OF BLOOD*, followed closely by *THE ABOMINABLE GR. PHIBBS*. We'll ask other celebrities to name their favorites in upcoming installments of the *Graveyard Examiner*.

## CLASH: A SMASH!

When Ray Harryhausen's \$15,900,000 production *CLASH OF THE TITANS* is released in the summer of 1981, it will be with a great deal of hoopla—and a flood of marketing. The Licensing Corporation of America tells us that they are presently negotiating with a number of publishers to produce a series of books, including a novelization of the film, an artbook featuring photos and production sketches, and a new edition of Harryhausen's *FILM FANTASY SCRAPBOOK*. However, while Ray is working hard to finish the animation, screenwriter Beverly Cross is already writing the next Harryhausen film, *SINBAD GOES TO MARSH*. *SINBAD* is planned as a "smaller," \$4,000,000 production for Columbia, the fourth in their successful *Sinbad* series. *CLASH* will be released by MGM.

## THE FINAL COUNTDOWN

One of the most unusual films of this year will be *THE FINAL COUNTDOWN*, which goes into release this summer. It's the story of the nuclear aircraft carrier USS *Nimitz*—and how it is plucked by a time-storm from the Pacific Ocean on December 7th, 1980, and deposited off Pearl Harbor on December 7th, 1941, just before the Japanese attack. The film stars Kirk Douglas, who also appears this year in *SATURN III*; Martin Sheen, Katherine Ross, and James Farentino are also featured. The film was directed by Don Taylor, the man who gave us *ESCAPE FROM THE PLANET OF THE APES*, the third 'Ape' film.

## DON'T BLAME IT ON KRYPTONITE!

*SUPERMAN II*, the sequel to last year's hugely profitable *SUPERMAN* film, is having production troubles, and probably will not be ready for release in the Summer as promised. Christmas 1980 is now the target date. Although nearly half of it was filmed back-to-back with the first picture, scenes featuring Marlon Brando as Superman's spiritual father are being redone (using Susanah York as Superman's mother; Brando was too expensive to rehire), director Richard Lester is changing or discarding material shot by *SUPERMAN* director Richard Donner, and the special effects are giving the filmmakers many headaches. As you may recall, the first *SUPERMAN* film was postponed from its original release of Summer 1978 to Christmas 1978 because of technical problems. However, one source close to the film tells us, "*SUPERMAN II* will be much better than the first film. All the humor has been eliminated. It is a very serious, very good film!"

## MONSTERS OF THE MONTH



KEN GILBERT



TOM COOK



NEIL YEARS



LORI YEARS



DOUG ESKIS



FRANK NOCAR

## MOST EXPENSIVE SCI-FI EVER

Roger Zelazny's novel *LORD OF LIGHT* is about to become the most expensive science fiction film ever made—in fact, one of the most expensive films of all time! Budgeted at \$50,000,000 it goes before the cameras in July of this year. The sets for the film will serve as the centerpiece for Science Fiction Land, a \$415,000,000 facility more than three times the size of Disneyland. It will cover roughly one thousand acres just east of Denver, Colorado. The last Zelazny work brought to the screen as *AMINATION ALLEY*, an end of the world tale which became a costly flop for 20th Century-Fox in 1977.

## SUPER-OAFS

These immortal (T) comic book superheroes *THE INFERIOR FIVE* are about to become a new TV show. The project, very early in the planning stages, is planned for live action, although animation has not been ruled out. It will detail the adventures of the airborne, graced fatty *THE BLIMP*; the burling *AWKWARDMAN*; that awful assassin *WHITE FEATHER*; the superpowered but brainless *DUMB BUNNY*; and the thin, wedding leader *MERRYMAN*.

## THE COMING... IS COMING

## IT WAS A VERY GOOD YEAR

As 1979 drew to a close, it was heartening to see so many fantasy films still in release. A quick review of films playing nationally revealed the following horror, sf, and fantasy titles: HALLOWEEN, SLEEPING BEAUTY (Disney), THE LEGACY, THE MUPPET MOVIE, TIME AFTER TIME (one of the surprise hits of the year), METEOR (a surprise flop), FANTASIA, NOSFERATU, THE SHAPE OF THINGS TO COME (HWW), ARABIAN ADVENTURE, STAR TREK, and THE BLACK HOLE. Check with us some time next year to see if 1980 is as vintage a year!



Susan Swift, who was excellent in the understated Robert Wise production of AUOREY ROSE, is presently starring in the horror film THE COMING. Shooting has just completed on location in Salem, Mass., under the hand of director-producer-screenwriter Bert I. Gordon. As most FIM readers are aware, Gordon is the filmmaker behind such classic fantasy films as FOOD OF THE GODS, THE MAGIC SWORD, and THE AMAZING COLOSSAL MAN. THE COMING also stars Albert Salmi, Tisha Sterling, Gray Stockwell, and Beverly Ross. It is being produced under the banner of Magic Circle Films.

## FROM DOC TO ROCK

Ron By, who portrayed DOC SAVAGE on the screen (also FIM #151), as well as TV's TARZAN, is now heading FACE THE MUSIC, a nighttime music show which goes on the air this month. "One of the reasons I took it," the 65-year-old FIM, "is that, first of all, it's a good genre, a good show, and second of all, that the Sandy Frank people who produce it plan to make feature films in the near future." Hopefully, one or two of these will be in the fantasy genre; the GE will keep you up-to-date on their future plans.

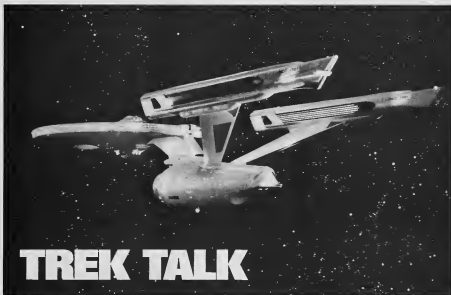
Walt Disney's animation and fantasy classic FANTASIA is about to celebrate its fortieth anniversary. Released in 1940, the picture was not a success, initially. It is a collection of visual and narrative segments accompanied only by classical music and, unfortunately, was too innovative a film for the audience of forty years ago. However, in the 1950s, modern audiences found the film a remarkable sight-and-sound experience, and it has been in release ever since. Perhaps the most memorable sequences in the film are Mickey Mouse battling rampaging broomsticks in THE SORCERER'S APPRENTICE, and the Sarnian demons in THE NIGHT ON BALD MOUNTAIN, for which Bela Lugosi modeled as the demon Tchernobog.

## THE NOT-SO-LONE RANGER

Clayton Moore, who played the Lone Ranger on television—and was recently forced to stop making public appearances in his Masked Rider costume, by the owners of the Lone Ranger character—has been hired by the Texas Rangers baseball team to work in the team's publicity department. Moore's primary task will be to appear at the Rangers' Arlington Stadium during home games. Instead of the mask, he will be wearing a cowboy suit and sunglasses. A multi-million dollar Lone Ranger film is going into production this year, although Moore will not be associated with it.

## STRANGE COMBO

Director Anne Thomas has just released her first feature film, and the title is an interesting one. Called THE HAUNTING OF M., it brings to mind two classic horror films, Robert Wise's ghost story THE HAUNTING, and the Puler Lorn thriller M. However, while it is a ghost story, THE HAUNTING OF M. has nothing to do with either film. Starring Sherrygh Gilbey and Nini Fritz, it is the tale of a young woman who is haunted by the lover of an ancestor. Shot in Scotland on a very modest budget, it may local, non-scholar cinema as co-stars. The M of the title is Mr. Gilbey or Meinert, who dwells in an old brick mansion and is constantly running into the vain spectre of a lover of her aunt, the lover having been killed by one of the aunt's children. The picture will go into selected release this month.



# TREK TALK



Yes, the lady has hair. As an ex-Miss India and movie star in her home country, Ms. Khambatta proudly displayed her mane.

Persis Khambatta is a regal creature. A "Miss India" title holder when sixteen years of age, and an award winning movie actress in her home country not that much later, the woman who plays Enterprise navigator Ilia in the new *Star Trek* movie practically oozes graciousness and quiet class. Having been hailed as the "Sophia Loren of India" by critics after her appearances in *The Wilby Conspiracy* and *Conduct Unbecoming*, Ms. Khambatta still exudes charm and vulnerability.

This vulnerable charm may come from the fact that, even though she was chosen as *Star Trek*'s newest crew member out of many hopeful no-bosses, she still had to live up to Trekkers' expectations and live with the regular crew's familiarity with their famous roles. FAMOUS MONSTERS, therefore, is proud to present this exclusive interview with Persis Khambatta where she openly discusses her fears, her acting techniques, her fellow Enterpriseans, and the future of *Star Trek*.

by RICHARD MEYERS

**Q:** We'll start with a painfully common question: how did you become involved with *Star Trek* the Motion Picture?

**A:** I was a fan of the TV series. I used to go running home in London to see the show. It was the one program I thought I had the best chance to work on because they used exotic women. I wanted to meet the producers. I was very disappointed when I found out that I had been watching repeats and it wasn't being filmed anymore. Then I came and lived in New York for a couple of years. One day my agent called and said the *Star Trek* producer would like to see me. He told me about the character Ilia but said they hadn't decided whether she would shave her head or wear a bald cap. When I did was go to the makeup department and bought a bald cap for a dollar. And I wore it and when I walked into the office to meet Gene Roddenberry. After looking at a lot of girls,

they gave a few screen tests and I got the part.

**Q:** What was the screen test like?

**A:** The test was two pages from the first shooting script. I went to an acting coach with it. He said to me, "Persis, a lot of girls would play the sexuality of the character, trying to caress the guy's face and things like that. You should try to be sensual without playing it. Just be it. Just do it. Don't act." On the day of the test I was incredibly nervous, but somehow the nervousness worked for me. My lips were quivering. I was so scared—because I really wanted the part. I stayed for the whole day and watched all the girls testing. I suppose I got the part because I played the sexuality straight and my nervousness gave it a kind of sensual tension or something.

**Q:** Of course they later decided to shave your head, rather than go with a bald cap?

**A:** Yes, and we were very lucky because nobody knew for sure what would be under my hair. There could have been lumps or chaffing or things like that. Thankfully there were no blisters—it looked smooth and great. Fred Phillips, the makeup supervisor, shaved it off himself and he cried more than I did.

**Q:** Now while Ilia is bald on the top of her head, still she seems to have hair on her face, in terms of eyebrows and things like that. Was that an oversight?

**A:** No. Ilia has no hair on top, but she has eyelashes and eyebrows and hair on ... other places too.

**Q:** We won't get into that. To subtly change the subject, your on-screen love interest with Commander Decker, as played by the classically handsome Stephen Collins. How was it working with him?

**A:** He was fabulous to work with. I felt very comfortable with him. I feel he gave as much as I did, both onscreen and off. Like if they needed a closeup of my reaction, he would be off camera giving me the lines. And I would do the same for him. That's the



But that was long before *STAR TREK: THE MOTION PICTURE*. There, not only was she bald, but she sported a micro-mini-skirt and nifty shoes, too!

way I feel about acting—that it's important to help the others, not just perform with them on the set. Everybody was great in that way. The cast was more like my family than anything else. They all made me feel a part of the project. The other ladies—Majel, Nichelle and Grace Lee Whitney—were especially fabulous to me.

**Q:** Speaking of your professional relationships, what are your memories of producer Gene Roddenberry and director Robert Wise?

**A:** I had the best producer and director a person could hope for. I remember Gene for trusting in me as an actress and for fighting for the Ilia character. I don't think Paramount was happy with the idea of a bald-headed female alien, but Gene held firm. Gene accepted both the character and me. I remember Robert Wise for his kindness, understanding, and patience. I had to wear certain special effects equipment during some of my scenes which took hours to install. Then if it stopped during a take it would take two hours to fix. And Robert Wise was the person all the pressure of schedules would fall upon. And he never shouted once. I can remember that this man was always gentle and had so much patience and good humor that he kept the whole group together when otherwise we'd be falling apart.

**Q:** I suppose the long months of shooting didn't help matters. Exactly how long did you film?

**A:** About five months or more. But I'm glad we worked on the film for so long because I really feel I got trained. On the very first day of filming I had a lot of technical dialogue, numbers and scientific phrases and things like that. By the end of the day, I was absolutely gone! I just couldn't remember "350 miles through the nebulae... pandimensional." I had a terrible problem and I felt awful because I was mak-

ing other people suffer. So I really worked to get together.

**Q:** How did you do this?

**A:** I'm a very instinctive actress. This helped me. I was able to draw on my own experience for the part since Ilia had taken a vow of celibacy before joining the Federation. They had to be because her race, the Delians, were a very sensual people who had learned the art of love and sex. Any human who makes love to them practically become their slaves, so everyone is frightened of her at first. In a strange way, that helped me since just before filming commenced I broke up with someone I loved very much. I learned a lot on this film because Ilia was willing to give up everything for the man she loved while, in my own life, I was never willing to give up even my career. In real life I had broken up very badly and cried for a day, but I took the attitude during filming that this was the most important thing in my life and I can screw up because of my emotional problems or I can make it work for me. I made it work for me. I self-hypnotized myself into a very positive attitude.

**Q:** How did filming go? Did you find it very hard to play with all the other actors who knew their characters backwards and forwards because of their years on television?

**A:** Yes, everyone also knew their characters, so at first I thought that creating the new character would be difficult. I wasn't sure in which direction to move, but, thankfully the character started to form herself. You see, on the Enterprise Ilia is one kind of character and while with the creature, she's another. Having two parts to play really helped me. Gene Roddenberry gave me a couple of pages he had written on the character and I immediately felt very close to her. There are quite a few scenes that I had to play at being unemotional, but her warmth and sensitivity soon shines through. There was a contrast, in other words, which really helps the actor. By the time the climax came I was really into it. During the final scenes with all the glowing lights, they played some soothing music to help us as actors. I used to get

goose-bumps on my head! I was so involved, you could see them. You know, if I had hair still, it would have stood on end, but because I was bald, there were goosebumps.

**Q:** What happens now? Given *Star Trek's* success, do you foresee a life as Ilia?

**A:** I have signed for a series already. Whether it is a series of movies or another *Star Trek* TV show I don't know. But I feel I'm basically a feature film actress. I would love to play every kind of role, Indian or not. A washwoman one day and a queen the next would be fine with me. I think I can play anything. When I saw *Gone With The Wind* I thought I could play Vivian Leigh in her screen biography or the sequel. And the other thing is I don't know whether I love the idea of shaving my head for the next ten years. At first I loved the idea, but now that it's grown back, I feel vulnerable. The thought of shaving it off now is frightening.

**Q:** Whatever Paramount's plans with the movie, *Star Trek* fans all over the place will react strongly toward you. How do you prepare yourself for either their mass derision or mindless adulation?

**A:** No, I haven't. While a part of me loves attention and publicity, another part of me is very shy. On one hand, I love this interview, but on the other if photographers starting crowding around me while I'm out for dinner or something, I'll start crying. I hope I'll have the graciousness to accept whatever comes.

**Q:** But you seem very sure of yourself and secure in your future. How do you really feel about the film-making world's response to you?

**A:** Personally, I feel that I am talented, that I have the looks, that I have good people working for me and that I have the luck—because I got *Star Trek*. But let's see what happens. Success has a way of coming and going. I haven't done too badly thus far.

**Q:** A final probing, incisive question, if you don't mind. How do you really feel about your own work on *Star Trek*?

**A:** I'm happy with my work in *Star Trek*, but I think I can do better. One has to keep doing better.



Here's another scene cut from the final print of *STAR TREK*. Not only were long space walk scenes excised, but this moment of Ilia's psychic healing.

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## FANG MAIL

(Contact him on page 4)

### WANTED! More Readers Like



JOE NAKAMURA

### COFFLIN'S COMMENTS

For some reason low budget horror films always seem to overshadow the big budget productions (an interesting paradox when one considers the astronomical sums of money now being spent on numerous productions in various stages of completion); take for instance a film like *THE LEGACY* as compared to a "cheapie" like *TOURIST TRAP*. *TOURIST TRAP* is easily the better of the two in terms of suspense & originality (altho the production values aren't bad either despite what the critics may think). *THE LEGACY* is for the most part a conglomeration of every horror film that's ever been made; the erupting fire-escape is straight out of *THE LEGEND OF HELL HOUSE*, the opening motorcycle crash looks like the one in *RABID*. *THE LEGACY* isn't all bad tho: Sam Elliott, Robert Daltrey & Katherine Ross are outstanding. The direction is beautiful, the music is adequate.

*THE BROOD* isn't a bad film but it too (like *LEGACY*) lacks the impact of a film like *THE EXORCIST* and that type of impact is necessary in order for a "slick" production like this to succeed. Oliver Reed is (as usual) believable as the slightly deranged doctor performing unholy experiments on his patients but his part amounts to little more than an extended cameo appearance (albeit an excellent executed part). I consider Oliver Reed one of the finest actors in the world but he was much better in *BURNT OFFERINGS* in which he was able to develop his character more fully.

*THE RAVAGERS* is little

more than Saturday morning tv fare (it resembles the short-lived Ark II series in more ways than one) and proves that good science fiction requires substantial backing if it is to succeed. Isn't the opening scene from *BENEATH THE PLANET OF THE APES*? Even Ernest Borgnine couldn't save this film. Hopefully it will be ravaged itself by time and forgotten—which is as it should be.

WILLIAM COFFLIN  
Richmond, VA

### WANTED! More Readers Like



JOE SCHREIBER

### SHORT & SNAPPY

AMELIA CONE, New Cumberland, PA: I love the Fang-mail Dept and am amused to find the reverse of my views occasionally expressed. Forry's snappy reply to the rather impolite letter that accused him of mishandling FM was as glib & witty as any comeback I've ever heard. MATT GORAL, Hermitage, PA: I thought FM was great until issue 149 when you started to get more & more of this science fiction trash such as *STAR WARS*, *CEK*, *ALIEN*, *METEOR* & other Junk. ROBERT H. ERNSTING, Tulsa, OK: FM is the best mag I have ever held in my 4 hands! I will buy it from this day to eternity. BUCKY ERICKSON, Saline, MI: I started to buy FM when I was 8 years old, now I'm 14. And I never found an article I didn't like. PAUL TALBOT, Columbia, SC: I agreed with Larry Larson in his article "Blood-Curdling Beepix" that while the B-pictures of the 1950s weren't masterpieces they are a lot of fun to watch. MIKE PETERSON, Victoria, BC, Canada: In regard to your *METEOR* article I quote: "John Williams composed the rousing score." Well, what happened? Who the hell is Lawrence Rosen-thal?! (Apparently John Wil-

liams was originally scheduled to compose a rousing score but was rousted out by LAURENCE ROSENTHAL. We don't know who LAWRENCE ROSENTHAL is.) ERIKA HONECUTT, Locust, NC (who from the look of her handwriting appears to be very young: I like your book, it has got a lot of scary pictures. JEFF BIRKMEYER, Cheektowaga, NY: Whoever makes those puns up must be a narrowminded idiot. (Please don't sue me for slander.) (I wouldn't dream of suing you for slander—I'll let Slander sue you for herself. Besides, how can you sue someone for telling the truth? That's the nicest compliment I've been paid in 22 years of editing this dumb rag.)

### BEHIND THE RATE BALL

I would like to take this opportunity to express my opinions and rate some movies:

PHANTASM—A+ ... The scariest horror film I've ever seen. Great special effects (except for that stupid fly). FANTASTIC music score. Angus Scrimm was terrific. I'll bet we'll be seeing more of Michael Baldwin in the future.

TOURIST TRAP—A— ... This film would have had a B but considering it was done by Charles Band Productions (which is synonymous with "low-budget"), and A— is more appropriate. A really scary film with shades of *HOUSE OF WAX*. Great for a low-budget.

ALIEN—A+ ... An absolutely FANTASTIC film! It belongs to the genre of science-horror. GREAT, GREAT, GREAT. FANTASTIC special effects! HRGiger is a NUMERO UNO artist! A simple yet unique plot.

WIZARDS—A+++++ (the pluses go on to infinity) ... After this film, Ralph Bakshi struck again with *THE LORD OF THE RINGS*. However, *WIZARDS* remains my perennial favorite. The most fantastic film of all time. Better than *STAR WARS*? YES!! FANTASTIC battle scenes!

LORD OF THE RINGS—A+ ... "Nuff said!

STAR CRASH—F— (the minuses go on to infinity) ... THE WORST film (can you call it a film?) EVER made. In the words of Luke Skywalker, "What a piece of junk!!!" TERRIBLE, jerky stop-motion. Dorky spaceships. Ancient plot. Even the universe was dumb-looking, it looked like a child's coloring book. The acting was

horrid. The characters always smiled when in danger! No wonder, I'd be laughing too if I was on that set. Poor Christopher Plummer, a fine actor, got stuck with terrible lines. The only thing good about Caroline Munro was her figure. The bad guys were straight out of Flash Gordon. A robot with a Southern accent! And that "climatic battle?" BORING!!!! FM staff, I'm surprised. You usually show good taste. But when you hyped up *STAR CRASH* you did a disservice to humanity. I feel everyone is entitled to their opinion but this is crazy! Oh, well, I'll forgive you if you forgive me for blowing up at you, OK?

DAVID WALLER  
Orlando, FL

### COSMIC CLONES?

The cover of FM #158 had to be the MOST horrifying in all the years of the mag. I recently saw *STAR WARS* for the 4th time. And in doing so I learned something very interesting, you may consider this pure speculation but the stormtroopers could be clones! DON'T LAFF! In the movie they all sound alike so I sort of took matters in my own paws. If you think about it, then the EMPIRE could make them whenever they needed.

GARDNER GOLDSMITH  
Amherst, NH

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# NEVER AGAIN.

An Editorial

Only once before in the 22-year history of Warren Publishing Company have we run a political editorial. That was back in 1972, when we published a series of full-page statements urging our congressmen to stop the Vietnam war.

Now, 8 years later, we feel it is time once more to express an opinion we think is important to Americans, to our government, and to the rest of the world.

The above picture (taken by photographer Kaveh Golestan for *TIME* Magazine) shows two Iranians using our American flag to haul a load of trash from the occupied U.S. embassy in Iran.

At the time this editorial was written (late November) Iran's leader Ayatollah Khomeini is

threatening to kill 50 captive American hostages if the U.S. intervenes militarily to save them. Our flag is being used to carry garbage by arrogant mobs shouting "Death to Carter!" We, of course, have no way of knowing the status of our hostages when this magazine goes on-sale late in January. But we do know how we feel about anyone, or any mob, or any country's lunatic leader threatening American lives or destroying American flags.

We don't like it--and we won't tolerate it. We won't be pushed around. We won't be blackmailed by Iranian oil. We won't be threatened.

Our American countrymen alive or Khomeini and his henchmen dead.

James Warren  
President  
Warren Publishing Co.